

SCREENLAND

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July
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Linda Darnell

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Learn about Hair-dos from the girls who know!

Here's **DORIAN LEIGH**, one of New York's most glamorous fashion models, Cover Girl and a "Drene Girl." On this page she shows you what just a hair-do can do to change your personality!

(Above) **THE SMOOTH, SOPHISTICATED LOOK!** Smart, new one-braid arrangement. All hair is combed up, but over to one side, then tied securely with ribbon. To braid, divide hair into two sections, use ribbon as third section. (Ribbon three inches wide.) Small bow conceals end of braid. For glamorous hair, Dorian always uses Drene with Hair Conditioning action. No other shampoo leaves hair so lustrous, yet so easy to manage!

THE DEMURE, DISARMING LOOK! For this beguiling effect, Dorian uses an Alice-in-Wonderland comb to push all her front hair straight back from her face. Ends of front hair blend in with back hair. Not a wave or curl, except for the smoothly turned-under ends. Drene Shampoo with Hair Conditioning action deserves the credit for that gleaming smoothness. No other shampoo can make your hair look so lovely!

THE DASHING, DARING LOOK! From Paris—through Drene's Paris correspondent—comes the idea for this stunning arrangement! All hair is combed sleekly to one side—straight across back (held with combs at far side). Dorian's hair was washed in Drene Shampoo with Hair Conditioning action. No other shampoo leaves hair so lustrous, yet so easy to manage!

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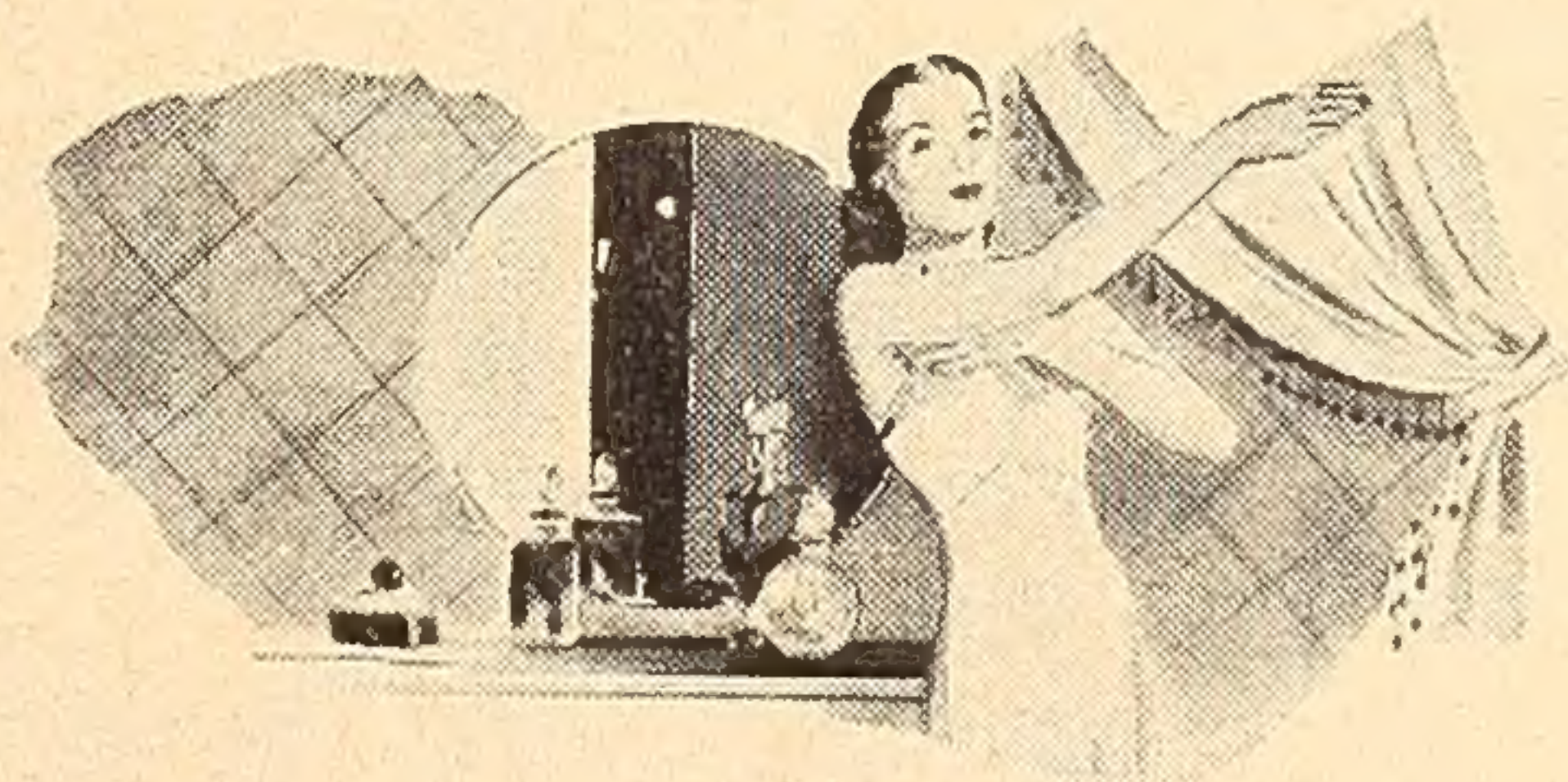
You can't take it
with you



NOT that you'd ever embark on a date with a tub in tow—but honestly now, doesn't your bath freshness have a way of fading into the warm summer night?

But you *do* want to be safe. And there is a way—a sure, easy way to safeguard your daintiness. You can clinch that freshness with Mum!

Your bath, you see, washes away *past* perspiration. But Mum prevents risk of *future* underarm odor. With Mum, you can dance the hours away and know that your charm is safe.



Take half a minute with Mum—and *stay* as sweet as you are. Gentle, dependable Mum never irritates your skin, won't harm the fabric of your clothes. Can be used even *after* you're dressed. Why take chances when you can trust Mum?

Sw-e-et Ad-e-line. And they do mean *you*! Isn't it thrilling to know that men find you attractive—the girl they like most to be near? And wouldn't you be a *goon* to let underarm odor rob you of popularity! But you're too clever for that. You use Mum, *to be sure*. How's your Mum supply today?



MUM



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takes the odor out of perspiration

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

This is a month when a lion goes to the dogs. The dogs being Lassie and Laddie, her canine offspring.

Offspring and into a Summer to be made memorable by this attractive M-G-M film, "Son of Lassie".



Those who loved "Lassie Come Home" will respond to this one. The late Eric Knight is not the author, but the new story is based on some of his characters.

The story and screen play of "Son of Lassie" were written by Jeanne Bartlett and directed by S. Sylvan Simon. It was produced by Samuel Marx.

It has a distinguished cast—Peter Lawford, Donald Crisp, starring. Also June Lockhart, Nigel Bruce, William "Billy" Severn, Leon Ames, Donald Curtis, Nils Asther, Robert Lewis.

It is in Technicolor.

But the great star of the picture is that most exciting of all collies—the beautiful, the adorable, the perfect Lassie.

We are offering an attractive 8" by 10" color portrait of Lassie to those who write to Lassie, Box H, c/o M-G-M, 1540 Broadway, New York 19, N. Y. The painting was done by America's foremost painter of dogs—Paul Bransom.

Name
Address

To cover mailing costs, please send fifteen cents with your request. We suggest that you write fast; the shortage of paper limits the number of prints.

As for the film—to paraphrase an old Scottish Song—"you'll love a Lassie"!

Those who have seen "National Velvet" and "Meet Me in St. Louis", "Thirty Seconds Over Tokyo" and "Without Love", may like to know that there are many more M-G-M hits on the way.

Watch for "The Valley of Decision", and three mighty Technicolor musicals: "Thrill of a Romance", "Ziegfeld Follies", and "Anchors Aweigh".

As for current events, it looks like a Metro-Goldwyn May.

—Leo



SCREENLAND

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★ Every Story a Feature! ★

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Full Color Portraits: ★ ★ ★

Betty Hutton, in Paramount's "Incendiary Blonde"
Maureen O'Hara and Paul Henreid in RKO's "Spanish Main"
Jeanne Crain in June Moods, next seen in "State Fair" for 20th Century-Fox

Picture Pages: June Allyson Starring in Co-ordinate Fashions; Cupid Catches Up With Shirley Temple; Photo Previews of the New Films; Around the Lot; SCREENLAND Salutes "Rhapsody In Blue"

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Cover Portrait of LINDA DARNELL, next co-starring with Alice Faye in "Fallen Angel" for 20th Century-Fox

JULY, 1945

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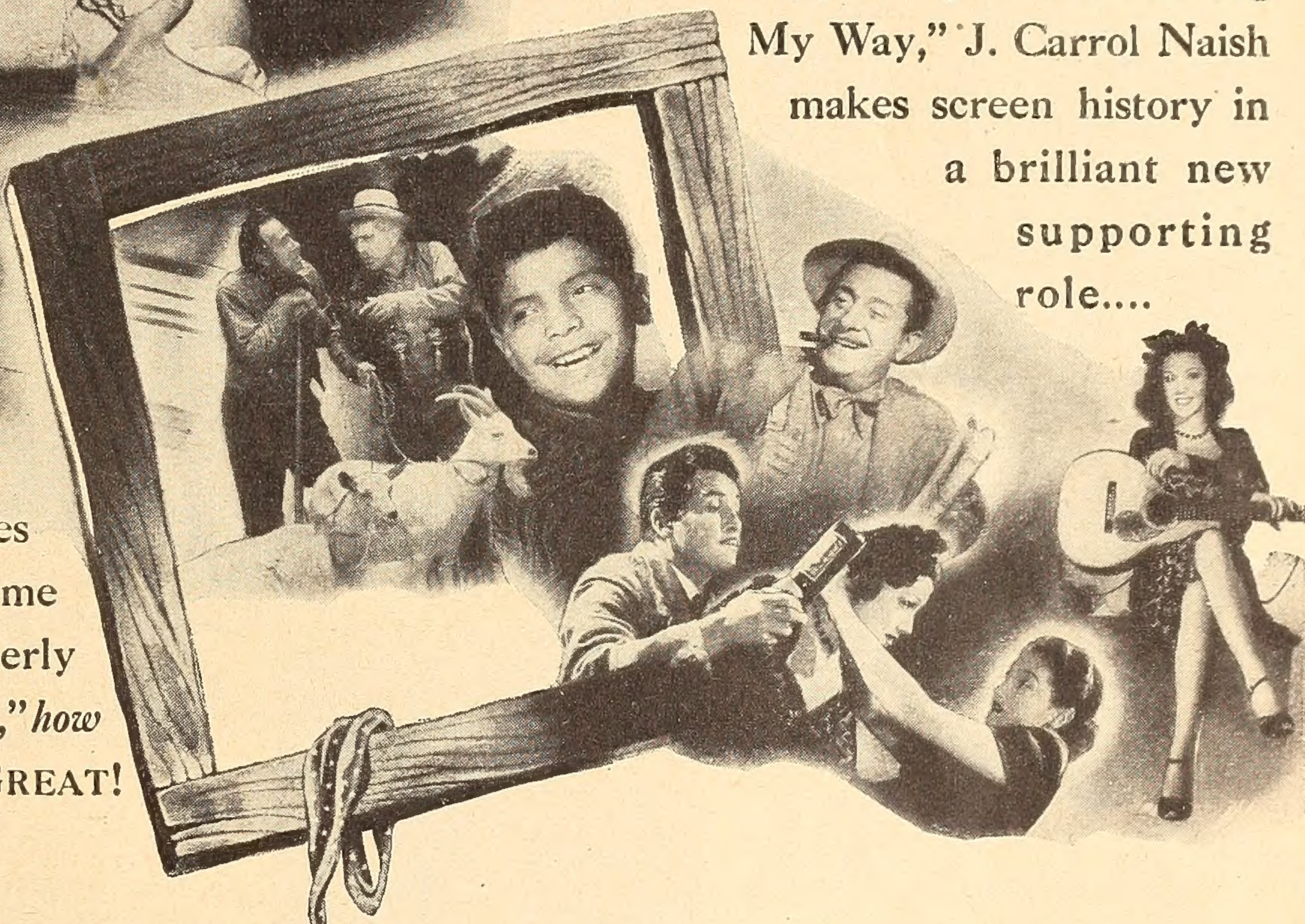
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How Could It Be Anything Else But G R E A T . . .



Because its story comes from the pen of the great John Steinbeck, in collaboration with Jack Wagner—Because its script was written by the man who helped put all the delightful, deep-down heart-appeal in "Going My Way"... Frank Butler—Because, like Barry Fitzgerald in "Going My Way," J. Carroll Naish makes screen history in a brilliant new supporting role....

Because two great stars grow greater in brilliant dramatic performances—And because it has a theme as unusual, a story as tenderly moving as "Going My Way," how could it be anything else but GREAT!



Paramount presents

Dorothy
LAMOUR



Arturo
de CORDOVA

in

"A MEDAL for BENNY"

From the story by **JOHN STEINBECK** and Jack Wagner

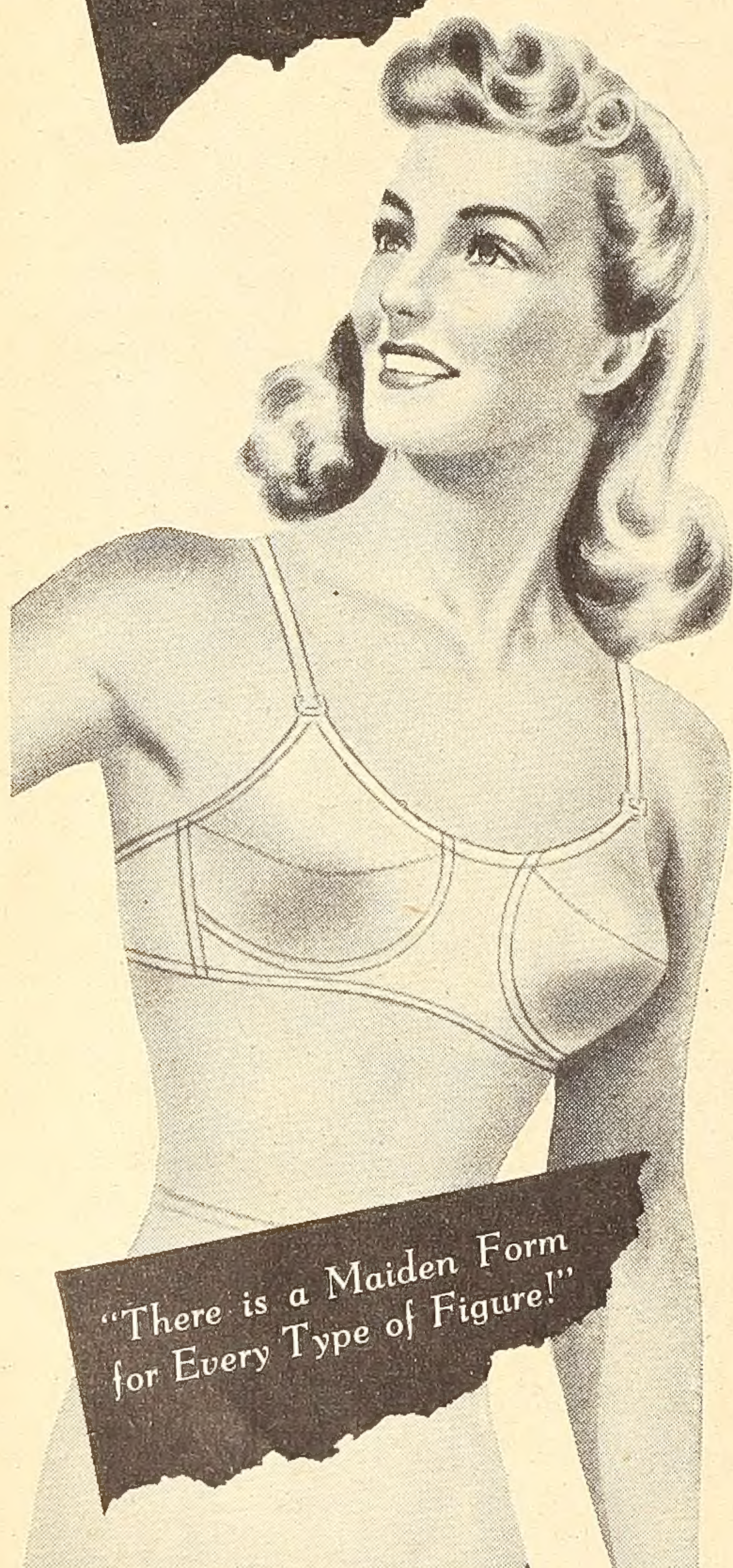
with **J. CARROL NAISH** • Mikhail Rasumny • Fernando Alvarado

Frank McHugh • Directed by **IRVING PICHEL**

Screen Play by **Frank Butler**

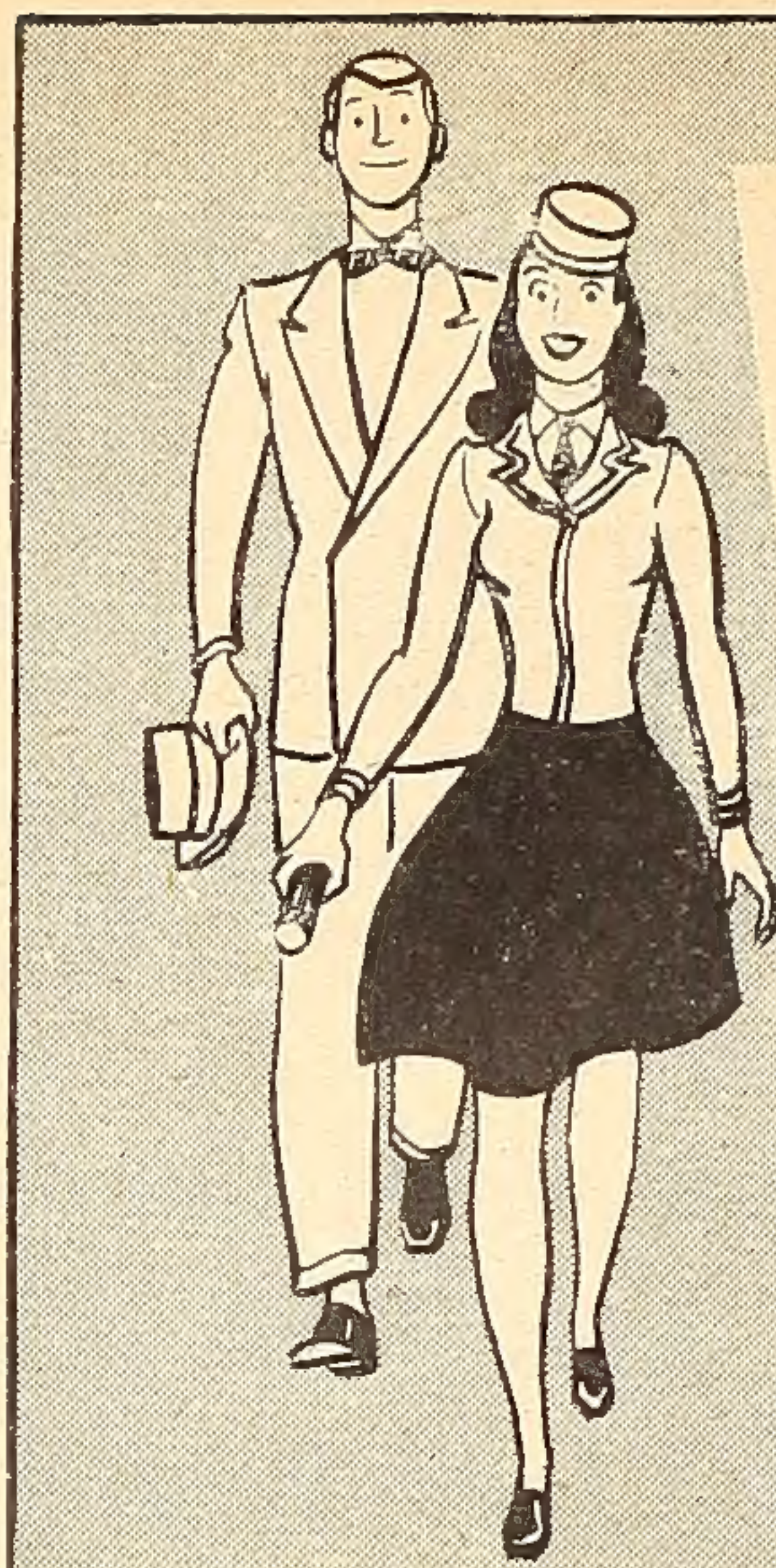


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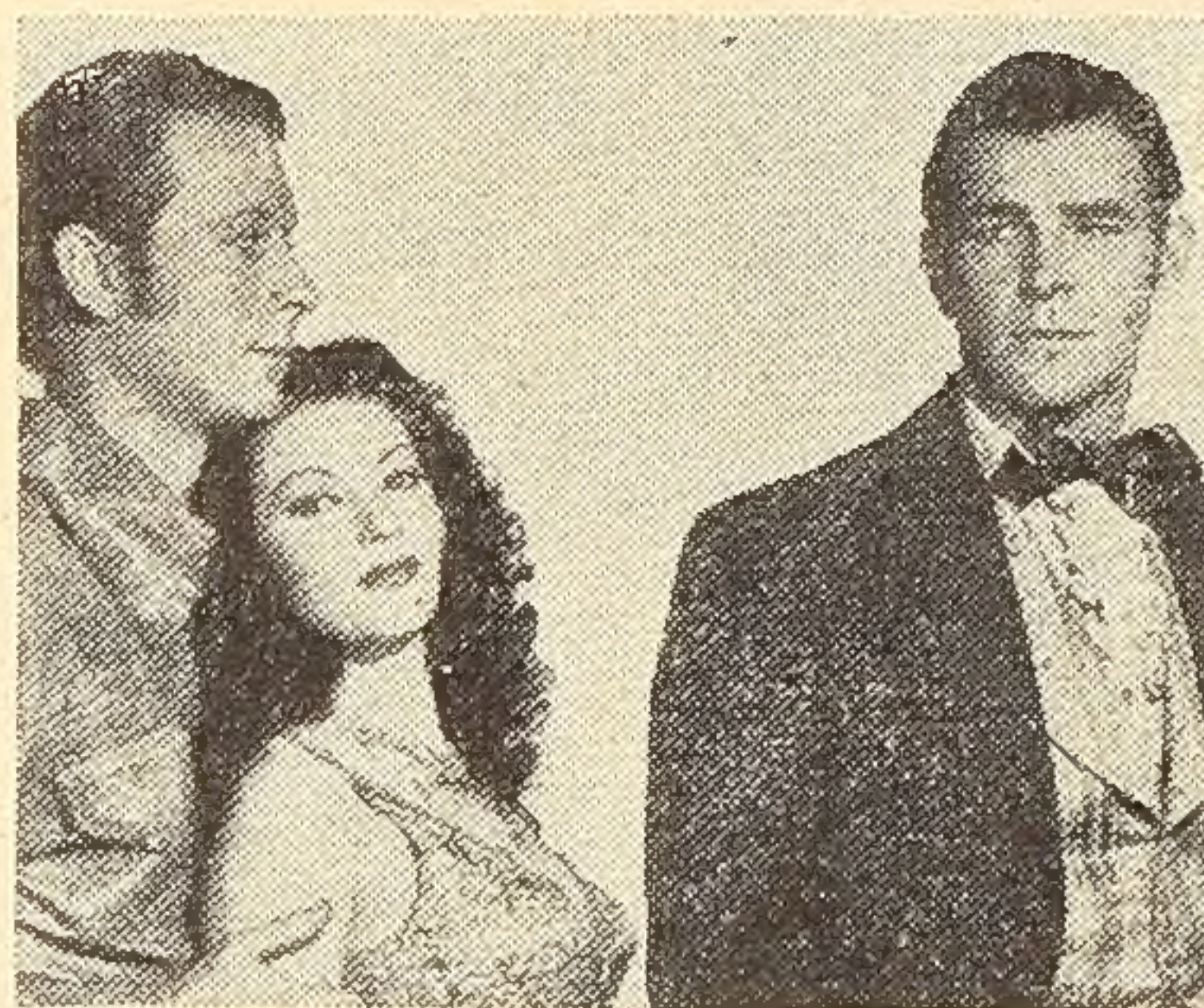
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Your guide to CURRENT FILMS

Selected By

Delight Evans



SALOME, WHERE SHE DANCED—Universal

The twists and turns to the tricky plot of this film are not quite as pleasurable to follow as those of its shining star, Yvonne De Carlo, in the lovely gyrations of *Salome's* dance. She's beautiful in Technicolor, reminiscent of Gene Tierney, and fascinating to watch. The story takes you at a dizzy pace from the Civil War to Germany for their war with Austria, back to San Francisco in gold rush days, mixing foreign nobility with bandits and, for the final fillip, a Chinaman with a priceless Scottish brogue. Admirers of the fair damsel are plentiful too—Rod Cameron, David Bruce, Albert Dekker and Walter Slezak—all vying for her favor.



INCENDIARY BLONDE—Paramount

In this film Betty Hutton comes as close to being the Texas Guinan, as New York nightclub "suckers" remember her, as anyone we can imagine. The effervescent, dynamic spirit is the same and Betty has added some newly acquired dignity. In opposite rôle, Arturo De Cordova does an expert job of *Romero Kilgannon*, gambler, showman, movie producer and the man closest to Texas's heart but destined to bring her unhappiness. Story covers her rodeo days, marriage to *Callahan* (sympathetically played by radio's Bill Goodwin), stage, movie and nightclub days. Barry Fitzgerald gives his rôle as her father an abundance of "character."



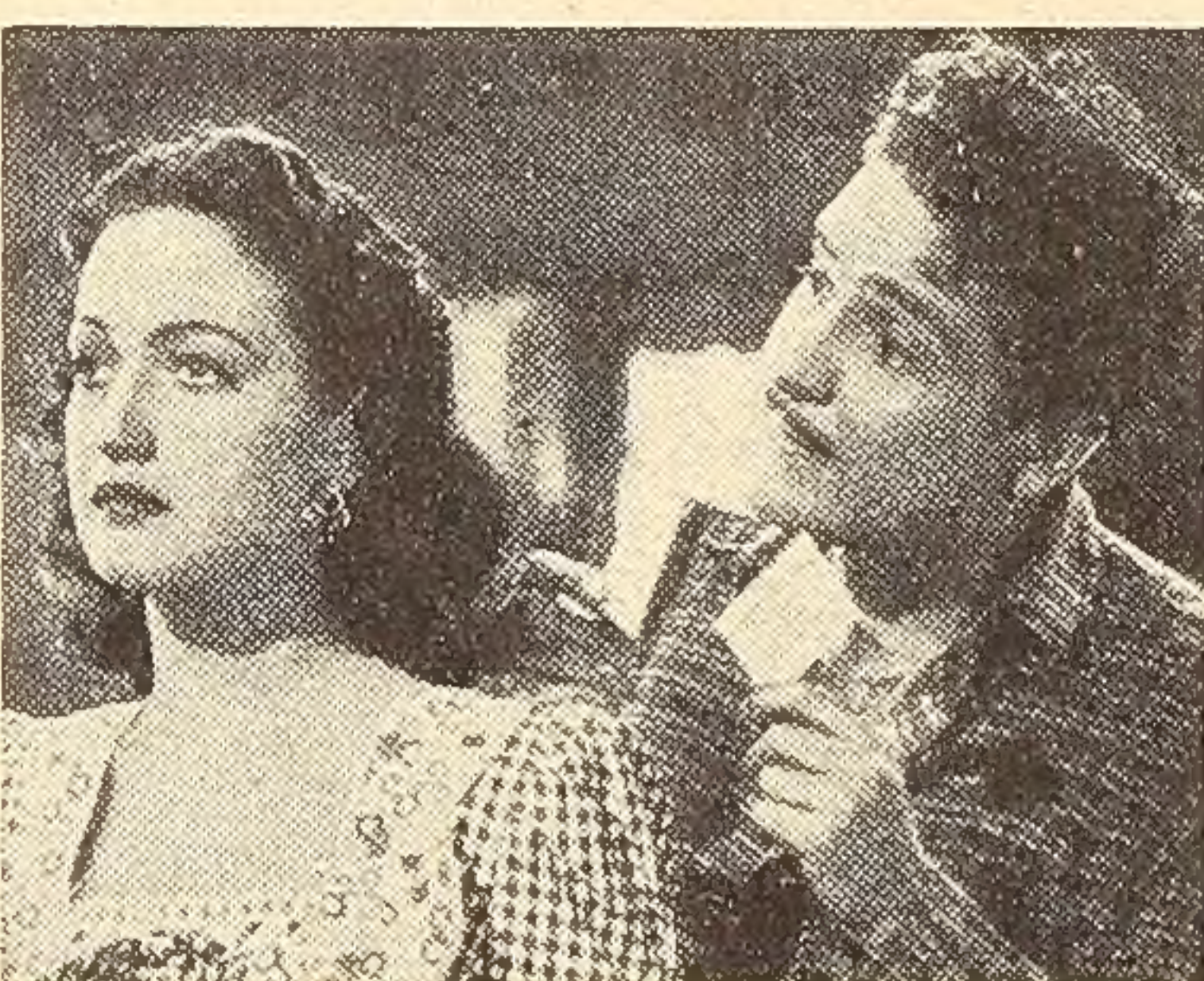
BILLY ROSE'S DIAMOND HORSESHOE—20th Century-Fox

This extravaganza musical is as spectacular as anything Billy Rose ever did in the entertainment world. Even Ziegfeld couldn't have done better. There's Betty Grable and Dick Haymes for romance, music and song; Phil Silvers, who builds up a remarkable comedy routine over a simple question—"Why *must* the show go on?"; William Gaxton from Broadway and Beatrice Kay from radio in a series of dazzling numbers. Add a bevy of beauties in fantastic, colorful costumes, representing everything from kitchen spices to your favorite dessert, and you have a show that will tickle your appetite. For an earful and eyeful in Technicolor, see it.



THE GREAT JOHN L.—Crosby-United Artists

For his début as producer, Bing Crosby has chosen a star who could easily fill the qualifications of a John L. Sullivan or any other fight champ we've ever had. Yes, if he doesn't watch out, the femmes will start calling this handsome new find, Greg "The Body" McClure. There are plenty of scenes displaying his prowess in the ring, fighting with Flood, Ryan, Mitchell and Corbett, and that is where he shines. It's in the romantic and drama department that his co-star, Linda Darnell, cast as his actress-wife, runs off with the picture. Barbara Britton plays too thoroughly the girl who continually says "no" to the man she wants to marry.



A MEDAL FOR BENNY—Paramount

It's easy to see the John Steinbeck brand in this story, written in collaboration with Jack Wagner, about California's paisanos. The simple dignity of these colorful folk who haven't forsaken easy-going, hospitable Mexican traditions is a joy to see. And so is the unfolding of the story which shows the effects *Benny*, a ne'er-do-well who doesn't appear in the film, has left behind him—on his father, on the girl who waits for his return, and on the boy who wants to marry her. In these rôles, J. Carrol Naish, Dorothy Lamour and Arturo De Cordova are excellent, except for accents which sound a little too phoney. (More reviews on page 14)

Now comes a
HUMPHREY BOGART
 you'd never suspect!
 (...or would you?)



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 Produced by WILLIAM JACOBS

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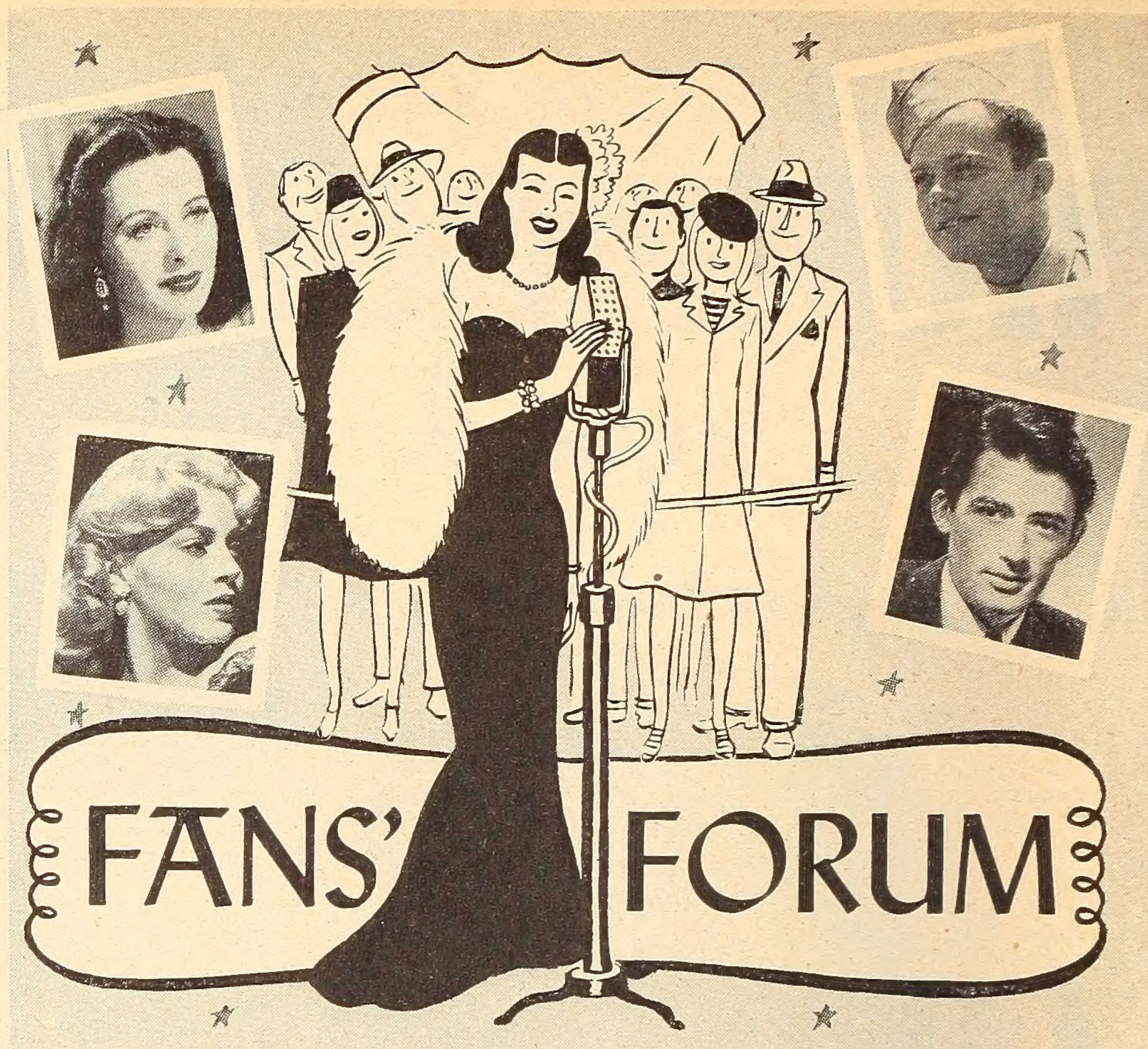
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FANS' FORUM

Helpful Hints Wanted

Stars, and producers, too, need your comments, both critical and complimentary, to guide them in making the kind of movies you like. Write your letters to Fans' Forum now. Monthly awards for best letters published: \$10.00; \$5.00 and five \$1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address your letters to Fans' Forum, SCREENLAND, 37 West 57th Street, New York 19, N. Y.

FIRST PRIZE WINNER

\$10.00

Three cheers for Miss Day's article in the April issue of SCREENLAND. I have been wanting to read just such an article for some time. I have heard considerable criticism relative to the private lives of Hollywood stars and each time I have "blown my top," causing some pretty stiff arguments. I agree with Miss Day. Every star whether big or small is the center of attraction and that is more or less the reason for this open-aided attack on Hollywood.

Columnists give the stars a break, a very well-deserved break, but at the same time comes the rumor that this star left her husband or so-and-so had a fight in public, or this star did that. "Isn't that a shame? Oh well, that's Hollywood for you!" You can rest assured that when I hear such talk I really boil. I do not have much to go on, but I still think that stars are ordinary people, with their private lives thrown across the headlines. I would say that I see seven movies out of every ten. Being a war widow I have ample time to see movies, and naturally I try to keep up with the happenings in Hollywood. I don't mean scandals, but stars cast for new rôles, pictures released and, above all, the stars who give so much of their time to the war effort. I sincerely believe that every star contributes to the war effort. There may be some who don't,

but just look around at the other people of this land we love, and you find some who have forgotten the "blood-stained" beaches across the waters. Take a look around Hollywood and see how many stars have been overseas to entertain the boys at the front, and just as Miss Day said, at their own personal expense. That means so much to the American fighting man. If that was all the stars had done, maybe there could be room for criticism, but it isn't—not by a long shot.

Recently one of the top box-office stars married a girl that I knew. She was from my home-town, and did that give some of the loose tongues a work-out! You know the usual routine: "He married her to give her a break in the movies," and so many other things. I can truthfully say that it did not touch either the boy or girl. They, I believe, are happy and I hope the gossip-mongers see that in the years to come.

Then comes the subject of divorces. There are plenty of divorces outside of Hollywood. Look around the world at the prominent people who have married numbers of times. Maybe life in Hollywood is out of the ordinary, but don't you think the profession is just as much out of the ordinary?

Through this letter to you, I would like to send my heartiest thanks to this industry for giving us wholesome entertainment.

MRS. JENNIE MARTIN, Birmingham 7, Ala.

SECOND PRIZE WINNER

\$5.00

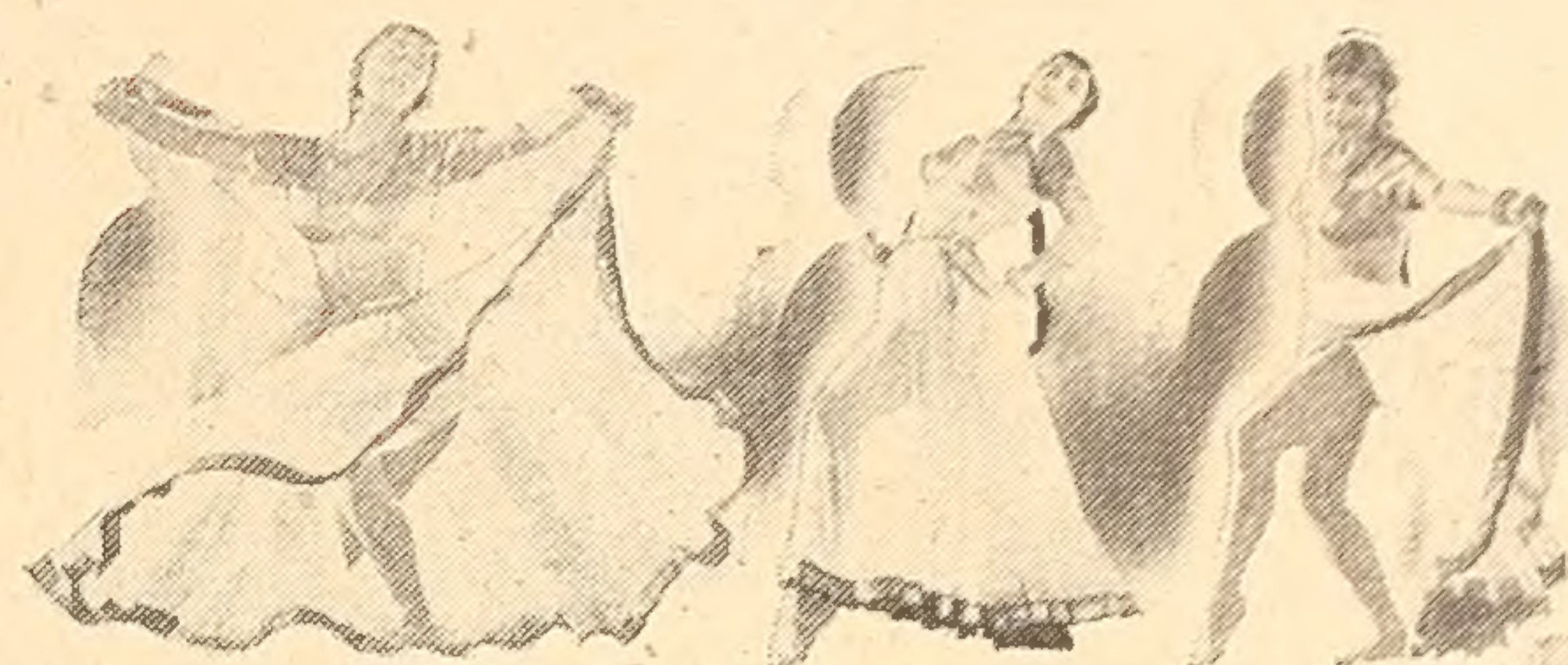
If I were a talented, ambitious young player just beginning a screen career, I should ask a special Thespian Providence to save me from the dubious fortune of overnight stardom. In ninety-nine cases out of a hundred it means quick and complete oblivion.

Such an auspicious beginning augurs ill for a young star. Having attained success the spectacular way, he or she is expected to keep right on being spectacular, and it can't be done. Parts like that in pictures like that just don't happen every day, and

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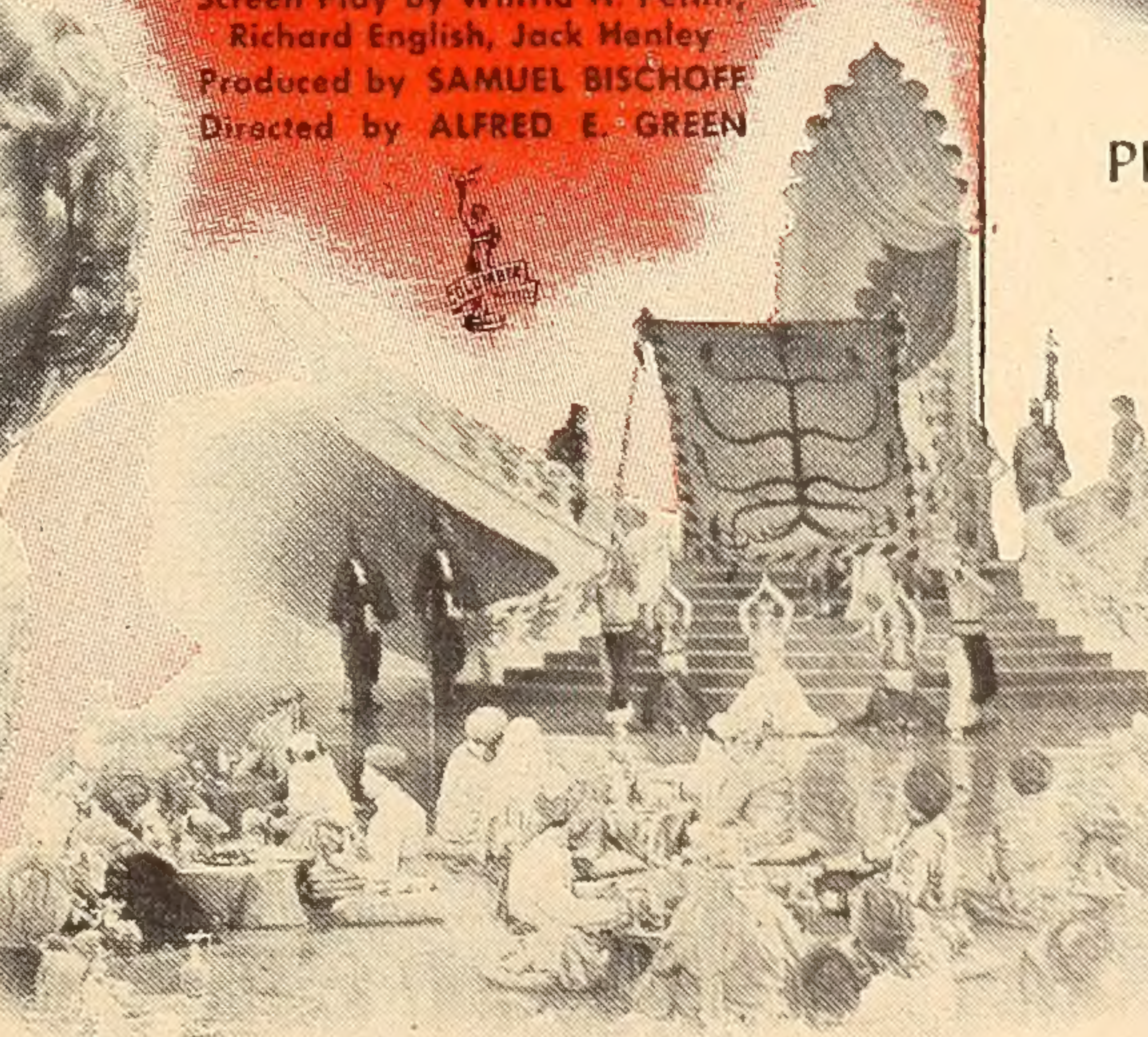
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with
 EVELYN KEYES · PHIL SILVERS · ADELE JERGENS
 and CORNEL WILDE

Screen Play by Wilfrid H. Pettitt,
 Richard English, Jack Hanley
 Produced by SAMUEL BISCHOFF
 Directed by ALFRED E. GREEN



THE GIANT WHO
 PERFORMS MIRACLES!



any rôle essayed afterward is anti-climax.

I am deeply concerned lest such a fate befall a very gifted and personable newcomer, one Gregory Peck. It is strongly indicated that "Keys Of The Kingdom" will do for him what "The Song Of Bernadette" did for Jennifer Jones. In most minds, including my own, Jennifer will always be *Bernadette* and any future rôle Peck plays, *Father Chisholm* will dominate. The very excellence of their performances, the convincingness of their portrayal is responsible for that, and an actor must be extraordinarily gifted to maintain that lofty standard. It requires not only great talent and versatility, but consistently good rôles. Few can do it. I hope Gregory Peck will.

WILLIE MAE JACKSON, Nashville, Tenn.

FIVE PRIZE WINNERS

\$1.00 Each

An open letter to Bing Crosby: I heard you last night when you received the Academy Award for the best performance of the year in "Going My Way." I was so proud you'd have thought I personally received it. You're a great guy, Mr. C., but I don't think you know it.

I can't quite put into words the happiness you have brought into my life. It may sound strange to you but maybe I can explain. Whenever I see you on the screen I always know I'm in for an enjoyable evening. Then on Thursdays there's your radio program. I can enjoy your humor and those songs, sung in the usual Crosby manner. And there's always your records. Not many people can take you from Hawaii to the plains of Texas, then sing you a love song with such tenderness and also swing sung the way we like to hear it. And those beautiful hymns and old spirituals that come from the heart bring tears to our eyes.

Even if you couldn't sing a note you could easily get by on your personality. There's no getting around it you've got what it takes to put over a smooth performance, singing or not. You proved that in "Going My Way." I just couldn't imagine you playing the rôle of a priest. You certainly showed me, and I think a lot of other people, when you walked off with the Academy Award last night.

Thanks for all the laughs, the songs, and a few tears. To me, Bing, you're my memories of the past and dreams of the future.

**MISS HARRIET ANDERSON,
Seattle 3, Wash.**

An incident that happened a short time ago came back to me when I saw a picture of Lon McCallister in your magazine. Right there and then I decided to sit down and write of the admiration and respect for Lon McCallister which this incident gave me.

A fellow like Lon McCallister, a famous movie star, a very busy actor in the Army Air Forces' production, "Winged Victory," would naturally be quite busy, and sometimes too busy to spend a little time in church. But the week that "Winged Victory" was playing in Detroit, I attended Sunday Mass in a church located in the heart of the city. A few minutes before the service was over, I noticed a soldier who had just entered. I took a second look but I knew I wasn't mistaken for Lon McCallister looked exactly as he did in his movies. I couldn't turn my eyes away for it was strange to see him praying so reverently. I was impressed by the fact that he attended Mass, if only for a little while, when he could have easily given himself the excuse that he was too busy. He probably was, but just snatching those few minutes shows what a fine person he really must be.

Somehow before when I've thought of movieland it represented a fairyland—it



Our Cover Girl, 20th Century-Fox star Linda Darnell, is a symphony of color in her two-piece Catalina swim suit of rayon jersey, combining black, bright flame and lime in a dazzling effect.

people all so glamorous and talented, so different from us everyday folk. But now I realize that, even though they may appear glamorous and "out of this world," they are still just like us—all the common everyday occurrences are also theirs.

MISS JEAN WOJTOS, Detroit 11, Mich.

A lot has been said of Lana Turner as a glamor girl, but rarely do you hear praises of her personality, charm, and acting ability. I thought she was wonderful in "Honky Tonk" and "Marriage Is A Private Affair," but I didn't hear it praised as it

irresistible lips are

Dearly Beloved

Headed for the altar...

dearly beloved, joyously happy.

Her lips irresistible... smooth,

invitingly soft, color-perfect with

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WHIP-TEXT TO STAY ON LONGER... S-M-O-O-T-H-E-R! A TOUCH OF IRRESISTIBLE PERFUME ASSURES GLAMOUR

should have been. Her ease in front of the cameras seems to be the secret of her success. Her individual beauty and charm make her lovable, and yet we hear more about her sweaters. I sincerely wish one of you writers would get busy and do a story on Miss Turner that would let all your readers see her person instead of her glamor.

So far, Lana Turner has played mostly light comedy rôles, but it's my opinion that she has the ability to do pictures on the order of "Gaslight," "Mrs. Parkington," and "To Have And Have Not." I may be prejudiced, but it seems to me that Hollywood is passing up a splendid opportunity in allowing Lana Turner to stay so much in the well-known background. Give us a little more real Turner, new hair-do and all!

MRS. J. M. BURNETT, Roanoke, Va.

Nearly everything the Motion Picture Academy of Arts and Science did concerning the Academy Award Winners of 1944, I found extremely disconcerting.

To begin with, how could the Academy award the "oscar" to Jennifer as the top actress of 1943, and then nominate her as a best-supporting actress in 1944? It was easy to see that Miss Jones possessed a starring rôle in "Since You Went Away." She all but walked off with the show.

Even though Barry Fitzgerald gave a supreme performance in "Going My Way," I still say that it was nonsense to nominate him for a double "oscar." When the Academy starts nominating supporting actors for top awards and top actors for supporting awards, I think something should be done.

How Bing Crosby won the award over the other male stars nominated is way over my head. Compared to Charles Boyer's menacing performance in "Gaslight," Crosby wasn't the least bit of competition.

The selection of "Going My Way" as the best picture of the year was almost more than I could endure. I think "Since You Went Away" was definitely the prize package of 1944. As to direction, none could compete with Conway and Bacquet's "Dragon Seed."

CPL. JOHN D. HUMPHREY,
Bowman Field, Ky.

I hate to be the one to say I told you so, because I loathe and despise such a person. But I did, you know—about three years ago. I wrote a letter to the editor of your splendid magazine (which, incidentally, you did not publish, much to my disappointment) praising Hedy Lamarr, not on her beauty alone, but on her acting ability as well. It was just after I had seen her in "H. M. Pulham, Esq."

Now, after seeing "Experiment Perilous," I am thoroughly convinced that she is a fine actress. Always before you were aware from start to finish that it was Lamarr in the picture. She never really lost her identity. But in this picture she WAS *Allida*.

I was delighted to hear that she expects her first child in the spring. I hope it will be a girl and be the image of her famous and beautiful ma. I also read that after the child's birth, she will turn producer and star in her own movies. May I suggest that her first picture, if at all possible, be one starring her and Charles Boyer? They are an unbeatable combination on the screen.

Now, I will stick my neck out and suggest Hedy for the part of *Amber*, in "Forever Amber." I think Hedy would make a fiery and wonderful *Amber*. Don't you agree?

Here's wishing Hedy the very best in all her producing ventures and I congratulate you, SCREENLAND, for turning out such a fine and entertaining magazine.

JO ANNE CARRICO, Indianapolis, Ind.

Are you in the know?



What would you do about this back view?

- ☐ Wear a shawl
- ☐ Go informally
- ☐ Make up the difference

If your swim-suit back has branded you, relax! Make up the difference—by "tanning" the paler skin with leg make-up. Maybe Sis will do it. Be fastidious about your *daintiness*, too. On problem days, choose Kotex, the napkin with a *deodorant*.

Yes, now there's a *deodorant* safely locked inside each Kotex. The deodorant can't shake out because it is processed right into each pad—not merely dusted on. See how this new Kotex "extra" helps keep you dainty, confident.



Is the pattern of this sport jacket a—

- ☐ Gun Club Check
- ☐ Glen Plaid
- ☐ Herringbone

Notice your date's new duds! He's probably duked up just for you. So if his jacket is a Gun Club Check (as above), show him you know. Boys, too, need reassuring. As for you, sometimes reassurance comes from just being worry-free. Like when you have the confidence that Kotex sanitary napkins give. With Kotex you risk no revealing outlines, for of all leading napkins only Kotex has *flat tapered ends* that don't show. And you get *extra* protection with that patented *safety center* of Kotex!

Should a house-guest make her own bed?

- ☐ Yes
- ☐ No

Whether you're staying for weeks or a week-end, the answer is yes, these servant-less days. A thoughtful guest helps her hostess. Make your bed . . . take a turn with the dishes . . . and you'll never lack invitations. You needn't decline them, either, when your calendar warns "stay home!" Pack a supply of Kotex—and go, for Kotex will keep you more comfortable. You'll find Kotex unlike pads that just "feel" soft at first touch. There's no bunching, no roping. Kotex is the napkin that actually *stays soft while wearing!*

Now—A DEODORANT
in every Kotex napkin



*T. M. Reg.
U. S. Pat. Off.



More women choose KOTEX*
than all other sanitary napkins put together

Give Yourself a Charm-Kurl PERMANENT WAVE

Complete Home Kit *only* **59¢**

PLUS TAX
NOTHING ELSE
TO BUY

Safe

FOR EVERY
TYPE OF
HAIR



JUNE LANG
Glamorous Hollywood
Movie Star Praises
Charm-Kurl.

Now, thrill to the joy of a cool,
machineless permanent wave.

Do it yourself at home the

Charm-Kurl way. Requires no heat, no electricity, no
previous hair waving experience. Leaves hair soft, easy
to manage and looking like natural curls and waves.
Over 6,500,000 sold. It's a sensation from coast to
coast.

IT'S EASY... SAVES MONEY

Anyone can do it. And Charm-Kurl is safe—contains no
harmful chemicals. Bleached, dyed or gray hair takes a
marvelous wave. It's inexpensive—costs only 59¢ com-
plete, yet the results are guaranteed to please as well
as any \$10.00 professional permanent or money back
on request. Ideal, too, for children, positively cannot
harm their soft, fine hair.

Easy as Putting Your Hair Up in Curlers

Yes, Charm-Kurl is sheer hair magic. If you
can comb your hair you can give yourself a
luxurious Charm-Kurl Permanent. Each Kit
contains Permanent Wave Solution, 50 Curl-
ers, Shampoo, end tissues, wave set, rinse
and complete illustrated instructions.

At Your Dealers

Charm-Kurl is for sale at department stores,
drug stores and 5c and 10c stores. Get a
Kit today, and thrill to your lovely new per-
manent tomorrow.

Corns Go Fast

Noted Doctor's Relief Acts INSTANTLY

The instant you apply Dr.
Scholl's Zino-pads on your
corns or sore toes, torment-
ing shoe friction stops
painful pressure is lifted.
Separate Medications are in-
cluded for speedily remov-
ing corns. Cost but a trifle.
At Drug, Shoe, Dept. Stores,
Toiletry Counters every-
where. Get a box today!



Dr. Scholl's Zino-pads

Your Guide to Current Films



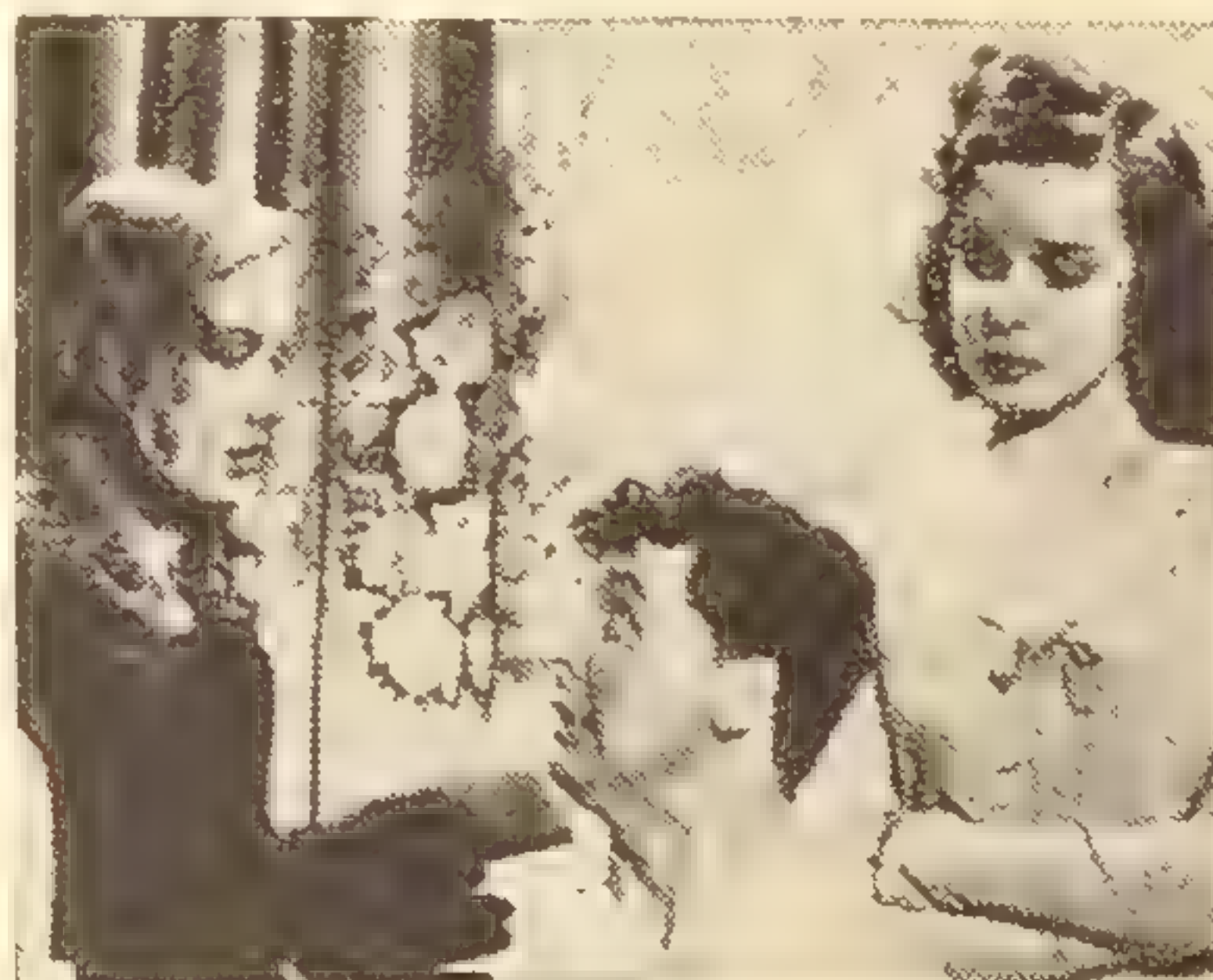
THE CLOCK—MGM

Tender, touching romance woven around
two nice kids—a soldier on forty-eight-hour
furlough in the big city and a little office
worker, who meet by accident, fall grad-
ually and naturally in love, and decide to
marry all within that brief space of time.
Robert Walker and Judy Garland will warm
your heart as this average young couple
confronted with the breathless urge of war-
time love, and you will follow their adven-
tures with sympathy and attention. Sensi-
tive direction of Vincente Minelli has in-
spired some charming scenes, though others
are slow-paced and somewhat arty. But see
it for Walker's wistful portrayal of a thor-
oughly nice and shy G.I., Judy's first strictly
dramatic rôle without a song, and Keenan
Wynn and Jimmy Gleason for comedy.



FLAME OF THE BARBARY COAST—Republic

What a boy from Montana has up his
sleeve to show the Barbary Coast inhabi-
tants of the early 1900s in the way of smart
politics, gambling, and fast trigger work is
something to see when that boy is John
Wayne. In this film, co-starring Ann
Dvorak as saloon chanteuse, he takes his
few paltry dollars from a mortgage on his
ranch and in no time at all runs them up
into the thousands, in the meantime making
the suave villain (Joseph Schildkraut) look
silly. The San Francisco earthquake inter-
rupts his enterprise, but in the end he finds
himself helping to build up a better city.



OUT OF THIS WORLD—Paramount

Something strictly new—hilarious satire on
the king of the crooners, with Eddie
Bracken at his inimitable best as a messen-
ger boy who suddenly finds he has a Voice
and hits the radio jackpot to his own amaze-
ment. It's riotous when you realize that out
of the mouth of Bracken come the world-
famous pear-shaped tones of Bing—Brack-
en's own idea. You'll even catch a glimpse
of the Crosby kids. When Eddie, maneu-
vered into fame by a smart little girl orches-
tra leader, learns to love her only to find she
has "sold" shares in him, it's laugh stuff
touched with pathos. Diana Lynn performs
brilliantly at the piano; Veronica Lake, in
sulky fashion; Cass Daley, for laughs.



WITHOUT LOVE—MGM

With a Philip Barry play prepared for the
screen by Donald Ogden Stewart and the
nicely teamed talents of Katharine Hepburn
and Spencer Tracy, you couldn't expect any-
thing else but a bang-up sophisticated ro-
mantic comedy with plenty of delightful sit-
uations and snappy, to-the-point dialogue.
Even though it does use that old tried-and-
true theme, marriage-in-name-only, which
as usual turns out in the happily-ever-after
manner, it's good enough to see again, espe-
cially with Spencer Tracy, a scientist with
a penchant for somnambulation, working
on an oxygen helmet for the government,
and Katharine Hepburn, a spirited and
learned scientist too. Keenan Wynn, won-
derful as an inebriate, Lucille Ball, pert,
pretty, and Carl Esmond round out fine cast.



CHINA SKY—RKO

Chinese war scenes form a dramatic back-
ground for an appealing love triangle with
Randolph Scott cast as an American doc-
tor who has dedicated his services to a
small Chinese village hospital, his soft, cow-
ardly wife played by Ellen Drew, and Ruth
Warrick, as his courageous colleague—the
woman he should have married in the first
place. We're also treated to another triangle
—Carol Thurston as a Chinese nurse, be-
trothed since childhood, Philip Ahn, her
fiancé, a Korean doctor ashamed of his
Japanese ancestry, and Anthony Quinn, as
the guerrilla hero who finally wins her.



THIS MAN'S NAVY—MGM

Here is Wallace Beery as you like him—this
time a great big, bluff Chief Petty Officer
who goes by the very apt name of *Ned
Trumpet* and even more appropriate nick-
name, *Gas Bag*, in the *Lighter-Than-Air*
division (blimps, to you, dear!). James
Gleason makes a fine foil for his tall-tales
about a son he doesn't have, the Maharajah
of India and other fanciful meanderings of
his tongue. It gets off to a slow beginning, but
don't let it fool you. There's plenty of sus-
pense when he finds a son—that personable
Tom Drake!—lots of action chasing sub-
marines, with an exciting escape from Japs
in the Burma-China jungles—and romance
with pretty Jan Clayton. Watch this girl!

Return to Beauty



He will find you lovelier than ever

Return to Beauty...for him...for you. Your moments together counted off like precious jewels. Alluring...confident in your Filmtone makeup...knowing that he finds you lovelier than ever. *Liquid Cream*...in a slender crystal tube...that smoothes on with your fingertips...to last the radiant hours without drying or streaking. *Denying* every tiny skin fault...yet *revealing* the natural tones of your skin glowing through. Return to beauty with...

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SCREENLAND



Boulevard · Dawn
Rose Glow · Rachel

In Liquid Cream
or Cake · 25c

At your favorite Drug or Dime Store



When legs come out for attention in summer, good grooming becomes a "must"

In or out of the water, Janis Page's legs look lovely, and show their good grooming. Janis will soon be seen in the Warner Brothers film "Of Human Bondage."

Step Out for SUMMER



Using the cushions of her fingers, Janis, at right, applies her leg makeup in long upward strokes, starting at the toes, for an even all-over finish.



By Josephine Felts

ON Your Toes! This summer the emphasis is on good grooming—from top to toe. And speaking of toes, have you had a pedicure lately—and how do your legs shape up? Can you face a bare-legged summer with a smile, or are you

A sponge is very effective for smoothly applying liquid makeup. Notice how beautifully sleek and smooth Janis's legs are.

worrying about where best to hide your pale, fuzzy underpinnings? If you are self-conscious about your legs, don't stop to cry over it. Even the most discouraging condition can be remedied or disguised with a little effort.

Most of us think of makeup and skin in relation to our faces only. Well, it shouldn't stop there. Legs come in for their share,

A hint for extra glamor comes from our lovely starlet—a touch of rouge on the knees when wearing shorts or a bathing suit.

too. Good grooming, and an expert makeup job, can make your legs as glamorous and decorative as any movie star's.

There is an endless variety of fine, stay-on leg makeups on the market, and among them you are sure to find the very one that suits you as to color and texture. A wide range of makeup colors are at your com-
(Please turn to page 76)

For the final finish to her pedicure, Janis carefully applies a shade of nail polish to her toes which harmonizes with her fingertips.





Quit Sitting On the Cover of Your Hope Chest!

All the girls were getting married . . . but not Alice. Alice was sitting on the cover of her hope chest and didn't know it. She would be the last to suspect why men were interested in her one moment and indifferent the next.

• • •

Even when it's only occasional, halitosis (unpleasant breath) can stamp you as undesirable. Once this condition has been detected the bad news may travel fast and be hard to live down. Dare you risk offending others when Listerine Antiseptic provides such a quick and wholly delightful precaution?

Simply rinse the mouth with Listerine Antiseptic morning and night, and before any date where you wish to be at your best. How it freshens! . . . what a feeling of assurance it gives!

While some cases of halitosis are of systemic origin, most cases, say a number of authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic halts such fermentation, then overcomes the odors fermentation causes. Almost immediately your breath is fresher, sweeter—less likely to offend.

LAMBERT PHARMACAL Co., *St. Louis, Mo.*

HERE'S THE MIRACLE MUSICAL AS BIG, AS NEW, AS DIFFERENT
AS ANYTHING YOU'VE EVER DREAMED! ALL ON
THE SCREEN! AND YOU'RE NOT DREAMING!



A cross-century girl-hunt with Fred, G. Washington, C. Columbus and the U.S. Marines hot on the trail of joyous Joan and luscious June! . . . Laugh at its Gags! Marvel at its Magnificence! Thrill to its Romance! Sing its Songs! . . . There's Never Been Anything Like It Before! *The Funniest Picture Ever Set to Music!*



Fred **MacMURRAY**

Joan **LESLIE**

June **HAYER**



**"WHERE
DO WE GO FROM
HERE?"**

IN TECHNICOLOR!

A
20th
CENTURY-FOX
PICTURE

with
GENE SHELDON • ANTHONY QUINN • CARLOS RAMIREZ • ALAN MOWBRAY
FORTUNIO BONONOVA • HERMAN BING • HOWARD FREEMAN
Directed by GREGORY RATOFF Produced by WILLIAM PERLBERG Screen Play by MORRIE RYSKIND
Story by MORRIE RYSKIND and SIG HERZIG • Lyrics and Music by Ira Gershwin and Kurt Weill • Dances Staged by Fanchon

The Editor's Page

AN OPEN LETTER TO BARRY FITZGERALD



Barry Fitzgerald's latest rôle is *Pa Guinan*, father of *Texas Guinan*, played by Betty Hutton, in Paramount's "Incendiary Blonde." In scene still above, Mary Philips is seen at left playing the rôle of Betty's mother.

DEAR DREAM MAN:

I hope you don't mind my calling you that, but you see I've been that way about you for a long time now. You've been my ideal (after Bing, of course), and since I've never met you I can't just call you Barry. Besides, it's the Betty Hutton influence. I've just come from seeing you both in "Incendiary Blonde"—Betty playing *Texas Guinan*, and you her father. I haven't recovered yet.

I just hope this won't mean the end of our beautiful, if one-sided, friendship. Like every other movie fan, I drooled over you in "Going My Way," rooted for you to win the Academy Award, cheered when you did, and looked forward to your next picture. Now I've seen it, and if I didn't know "Incendiary Blonde" was made long before the Academy Awards were handed out, I'd say your "Oscar" had gone to your head and knocked you silly. For you play *Pa Guinan*, not only to the hilt, you ham it up so that it seems a caricature of all those beloved Barry Fitzgerald characters

we've applauded. I can't understand it, because from all I've heard you're a modest man who doesn't take his "art" too seriously and is somewhat surprised at all the hullabaloo about it. Maybe the part bored you so that you had to have some fun with it and—no? well, I'm just trying to find some excuse, that's all—especially before I see your next, "Two Years Before The Mast," where your makeup calls for sideburns, which always seem to have a bad effect on an actor.

This has hurt me far worse than it will you, I know. I was just on the verge of writing you for a fan photo and now I can't. Or would you be a big, forgiving soul and send me one anyway? I don't care what you write on it as long as you mention my name.

Delight Evans

Typical Fitzgerald characterizations, reading up from left: in "Two Years Before The Mast," Alan Ladd starrer; in "None But The Lonely Heart," with Cary Grant; and in the Academy Award-winning "Going My Way," starring Bing Crosby.



By

Jack Holla

Louis Hayward, a civilian again, keeps in touch with friends still in uniform. Above, time out between scenes of his come-back film with Don Senick, war correspondent.

What's Ahead For The Boys WHO COME BACK HOME?

Louis Hayward, who has just returned to pictures after two and a half years' service as a Captain in the U. S. Marine Corps, has a message for every American family

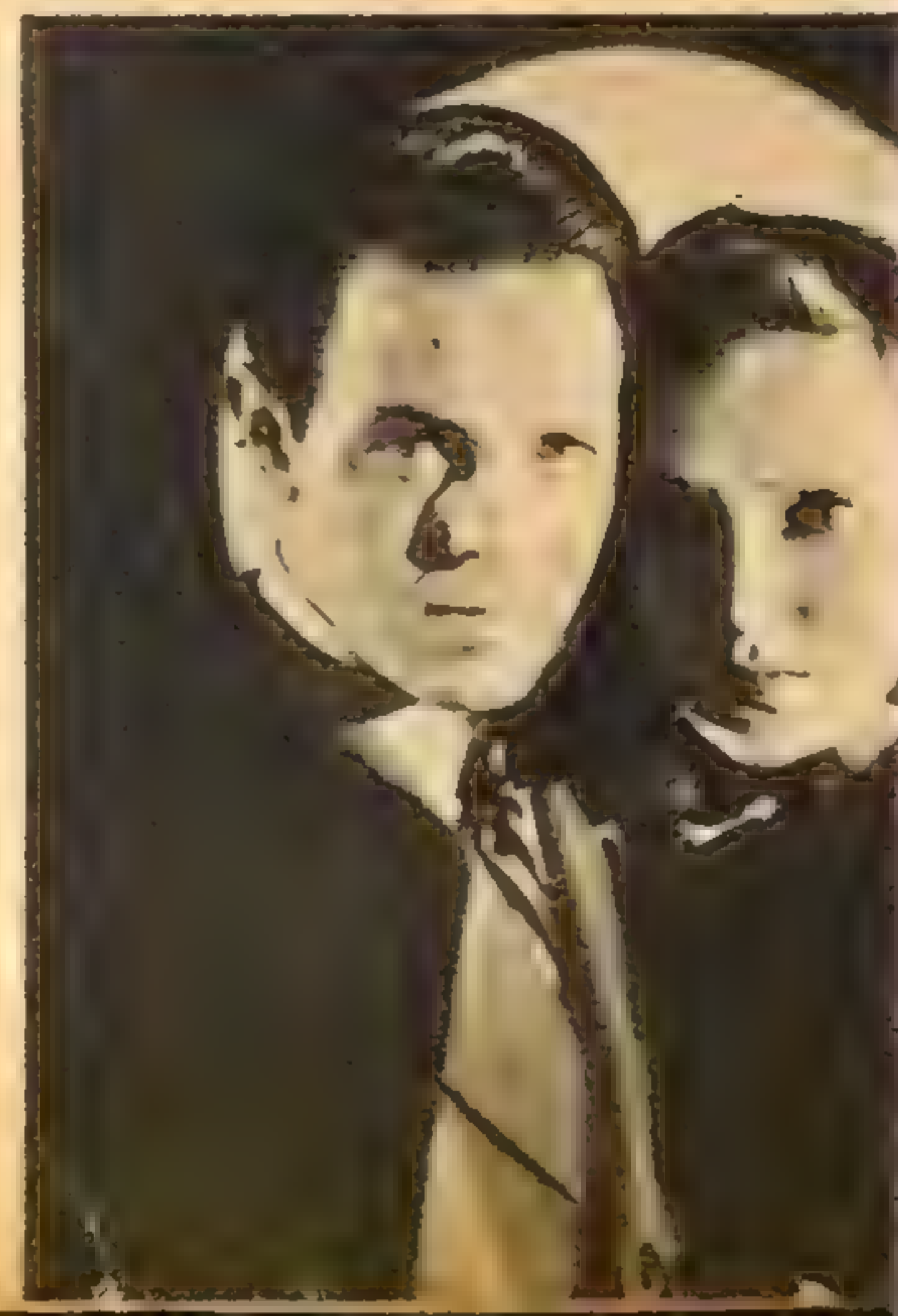
EVERYONE from a clerk in a store to the writer of a lovelorn column in a tabloid seems to be giving advice to returning servicemen these days. Regardless of qualifications, these people have spouted off on such matters as the serviceman's girl, his post-war plans, his chances for employment, and what-have-you.

Strangely enough, many of these self-styled authorities on

the subject really understand these boys who are coming back to begin life over again. No one seems to have thought of discussing this vital subject with a returning serviceman himself. To get some first-hand views and pointers, therefore, I decided to pay a visit to popular and likable Louis Hayward, who has just returned from two and a half years' service as a Captain with the U. S. Marine Corps.

Louis has more than a creditable service record. For his superlative work during the Battle of Tarawa as a combat photographer, he won the Bronze Star with a citation signed by Admiral Nimitz plus a Presi- (Please turn to page 77)

Hayward, an actor again, signs autographs for visiting servicemen, center. Right below, in a closeup with June Duprez, heroine of Hayward's "Ten Little Indians," an Agatha Christie mystery.



Ruby Miller

The bombshell of the
Paramount lot in her
latest rôle—that of a
piddy and glamorous
night club queen in
"Incendiary Blonde."

Photo by A. L. Whitey Shafer



Two glamor
girls: Cheryl
Christina
Crane and
Lana Turner.



The Golden Dolly

This isn't an interview with a movie star. It's just a story about a cute little girl who happens to have a famous mother

By Romaine

A FEW YEARS ago I met a golden-haired dolly on a movie set. She was very beautiful and she had already started on her way to fame. She was heralded as glamor without equal. In the period of work lasting for six long months of daily scrutiny, the dolly laid hold of my heart. Because of her guileless simplicity and young earnestness, I cherished the determined conviction that people would, one day, really know her. For she was of infinite worth. When the dolly was having her baby I spoke to her. She answered in the simple profundity we expect of the eloquent, that she had been blessed so much already. Now, with the baby coming soon, her joy and happiness would be ever complete.

Well, the baby came. Nobody including the doctors would bet a penny on her life. Because it didn't look at all for sure. I thought a lot about the big dolly during those months of heart-breaking indecision. I thought about the little dolly, too. What would she really be like if she lived?

They do not look back now except to be eternally thankful that the voice ringing merrily through the sunlit house is the life that wasn't worth a cent. I planned to visit the baby sometime. I'd want to stay a long while. Make up for lost time. It certainly happened. In a most unexpected way. It surprised us all vastly. And it is making up for lost time.

The door opened. There was a giggle. We were sitting in the library talking business, the big dolly and I. She came in. Twenty-five pounds, thirty-one inches of hug. Pink cheeks, tinged with gold from the sun, big brown eyes, rosebud mouth, button nose, light bright hair blown from the wind. She raised her arms to love them around her Mommy's neck. There was a formal introduction, of course. "You better get used to me," I chirped, "I'm going to be around here a lot." She looked keenly at me. Then she settled back in her mother's arms, straightened up and took me in from toe to head. She did not smile. I considered standing on my head, making faces, and tweaking her chin. I did none of these silly things. I simply



Just eighteen months old, Cheryl Christina pays one of her rare visits to the studio where mama works and meets big director Robert Z. Leonard.

stared back. Amazed at her adult manner of contemplation. Her mother, with accustomed delightful directness said, "Might as well get used to my daughter's behavior, you're in the family now." At this moment the nurse entered and said excuse her, please, but Cheryl Christina had to go sit on the pottie, but that she'd be back presently. Her hand in the nurse's, she glanced back. But she did not smile. I knew that the baby was not a baby at all, but a lady of some consequence.

That I was treading into her private world as no other human being had ever dared was brought to her as she mounted the stairs shortly after our

Lana's latest rôle is in "Weekend At The Waldorf," which also stars Van Johnson (shown with Miss Turner below), Ginger Rogers, and Walter Pidgeon. MGM's fabulous new musical depends upon Keenan Wynn (right, below) for comedy touches.

first meeting. The office-studio was not yet finished and it was necessary to work temporarily in a makeshift office in the hall, only a few feet from her nursery. It was, in reality, a sort of nursery annex. It would be impossible for her to come and go, even to peep her own nose out of her own door without me seeing her. Here I sat—in the company of her closest companions too. Big pink Peter Rabbit, with floppy ear, and Mr. Elephant in red breeches. Yes. There I was.

In playful enthusiasm a couple of hours later she ran from her nursery and darted down the steps. I yanked her back by the seat of her very brief pants. She gave me a perplexed look. But she did not whimper nor cry. She won my admiration at once. After all, why *should* anybody grab anybody else by the seat of the pants?

I mustn't corrupt this good household, (Please turn to page 68)





YOU GET a little tired of the rags-to-riches legend in Hollywood. You meet it everywhere—in the studios, in publicity releases, in the fabulous tales that are whispered up and down the Strip. “See that character over there?” someone at Ciro’s will say. “He used to deal ‘em off the arm at a quick-and-dirty in Muncie, Indiana.” Or a mail-room boy will jerk his head at a gorgeous babe strolling languidly down a studio hall and murmur under his breath, “They pulled her out of a drive-in on Wilshire.”

And then you meet Bob Walker, and somehow the idea doesn’t seem corny any more. There is an inextinguishable quality of naïve youth about this twenty-six-year-old. It springs forth to meet you when you shake hands with him despite his most obvious efforts to appear poised and grave. “Look,” he says almost at once, “none of this Horatio Alger stuff,

huh? If you only knew how tired I get of that!” Then, as he talks, the old stories of the boy struggling against adverse circumstances in New York and in Hollywood again reassert themselves and the legend persists on being an integral part of the tale. And, one suspects, when he is alone he likes to think about it, too.

It isn’t so long ago that he and his young bride, Jennifer Jones, were living in a \$16-a-month flat. Memories of that sort don’t fade out of one’s mind very quickly. Or the miles and miles of pavement traversed while looking for jobs. A youngster of Bob’s age keeps remembering how thin the soles of his shoes were and the way the rough seams of the pavement hurt his tired feet. He doesn’t forget hamburgers, cooked over a gas plate, or the aroma of a mug of hot coffee, inhaled while he was standing under an awning with rain dripping dismally down his neck. Those things make an impression on the mind though they may lose some of their bitterness when the softer

(Please turn to page 66)

Scoop photos on this page show Bob learning new dance technique from Delicia Garcia, pretty rhumba specialist with Xavier Cugat and his orchestra, with whom Bob made personal appearance hit at the Capitol Theater in New York recently.





Bob with Hedy Lamarr in "Her Highness And The Bellboy," MGM's new romantic comedy in which June Allyson also appears.



No More Kid Stuff

Bob Walker has outgrown that Horatio Alger-in-Hollywood legend. Says so himself!

By Hyatt Downing



Marsha Hunt's Mona Lisa smile at left is a tip-off to her personality. She's an enigma to herself and everyone else!

Girl! Hunt!



Just try to find the real
Marsha Hunt behind the
versatile actress—we can't!

By Alyce Canfield

MARSHA HUNT was relaxing on the couch of her dressing room. Frankly, she looked very luscious and feminine and beautiful. She also looked as if she were as cool as a cucumber, with everything under control—including Marsha.

Which just goes to show that looks can certainly be deceiving and things are not what they seem, for right out of a clear blue sky Marsha tossed this bombshell my way: "What am I really like? Well, the terrible answer to that is *there is no me!* I am the original Yehudi. I'm

every rôle I've ever played and every person I've ever known. Tear me apart and what do you find—a mirror! Not only am I full of my own lights and shadows and upsets, but I'm possessed of everyone else's, too!"

One more characterization added to the Marsha Hunt gallery: the high-strung, impetuous daughter of the Scott family, where Greer Garson is a servant girl, in MGM's movie from Marcia Davenport's best-selling "Valley Of Decision." At right below, Marsha in a scene with Marshall Thompson, who plays her brother in the Garson starrer, soon to be released.

After giving out with this startling information, she proceeded to go on from there, blasting many myths concerning her, telling the plain, honest and unvarnished truth about herself in a frank and revealing interview that brought into focus a Marsha Hunt whom you haven't met, or known, before.

Although Marsha does not like stories about her that are not true and is very careful not to make statements that can be misconstrued, through some quirk of circumstance there has grown in the
(Please turn to page 84.)



Maureen O'Hara and Paul Henreid,
co-stars in "The Spanish Main"



RKO-Radio photo

Half Married!

The dilemma in the blissful domestic life of the Pat O'Briens—a heart-warming story told on Hollywood's beloved Irishman by old friend "Dick" Mook

Modern tin-type of a streamlined American family, left: the O'Brien clan Pat, Eloise, Sean (8), Mayourneen (10) and Terrance Kevin (4).

By
S. R.
Mook



At right, O'Brien at work: with Ellen Drew and Rudy Vallee in RKO's "The Amorous Ghost." Left, O'Brien the good American: in China with Jinx Falkenburg on USO Camp Shows tour of CBI war theater.



"LOOK AT ME!" Pat O'Brien demanded despairingly.

I looked. "You look well fed," I observed. "Rationing doesn't seem to have worked any hardship on you."

"The deuce with rationing!" he exclaimed. "Don't get sarcastic and no matter how I look, I'd like you to know I dropped fourteen pounds on that last overseas junket. It's my personal, private life I'm bothered about."

"What's the matter with your personal, private life?" I inquired politely. "You have a gorgeous home, a beautiful wife, three kids and an income that must cause Mr. Morgenthau to have pleasant

dreams every time he thinks about it. What're you beefing about? Got a couple of pages of your personal, private life stuck together?"

Mr. O'Brien shot me a murderous glance, filled his mouth with some of Lucey's tossed salad and addressed me in resigned tones. "Pay attention," he admonished me. "In words of one and two syllables that even you can understand, I will try to explain what's wrong."

"I have always thought that Eloise (his wife) and I are one of the really happily married couples of Hollywood. The way things are now I might as well not be married at all. I have no home

life any more. The war did it. You said I had a gorgeous home, a beautiful wife, three kids and no wolf on the doorstep—at least, as far as I know." He glared at me suspiciously for a moment before continuing. "I was married fourteen (Please turn to page 62)

"my blouse is a Judy Bond"

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LOOK SMART...WEAR JUDY BONDS



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Sob Story in Reverse

"Second-chance star"
Jimmy Dunn plays life
strictly for the laughs

By
Jane
MacDonald



"Bad Girl" was Jimmy's first big chance (see scene still at right, with Sally Eilers). "A Tree Grows In Brooklyn" sent his career zooming a second time. But don't call it a "come-back," because Jimmy says he's never been away.



JIMMY DUNN must be awfully tired of sob stories by this time. Particularly since they aren't true.

They all started when the announcement went out that Jimmy had been signed to play *Johnny Nolan* in "A Tree Grows In Brooklyn." It was the perfect Hearts and Flowers set up, Jimmy Dunn, one of Hollywood's forgotten men, cop-

It isn't only his career that's gone zooming but his personal life as well. Below, Jimmy with the new Mrs. Dunn, the former Edna Rush of radio, at their Pittsburgh wedding.

ping the juiciest acting plum of the year. Roles like *Johnny* don't come along very often. Sensational best sellers like that "Tree" of Betty Smith's don't either. Of course, "Gone With The Wind" did a few years ago. So did "Bad Girl" a few years before that. And the part of *Eddie Collins* in "Bad Girl" was a natural, just like *Johnny*. It had everything, charm and color and feeling. Every romantic young actor in Hollywood was casting a wistful eye toward it but like *Johnny* it went to an unknown. For who in the

The girl who wrote Dunn's best rôle, that of *Johnny Nolan*—Betty Smith, author of "A Tree Grows In Brooklyn," with a grateful and admiring Jimmy, on recent New York visit.

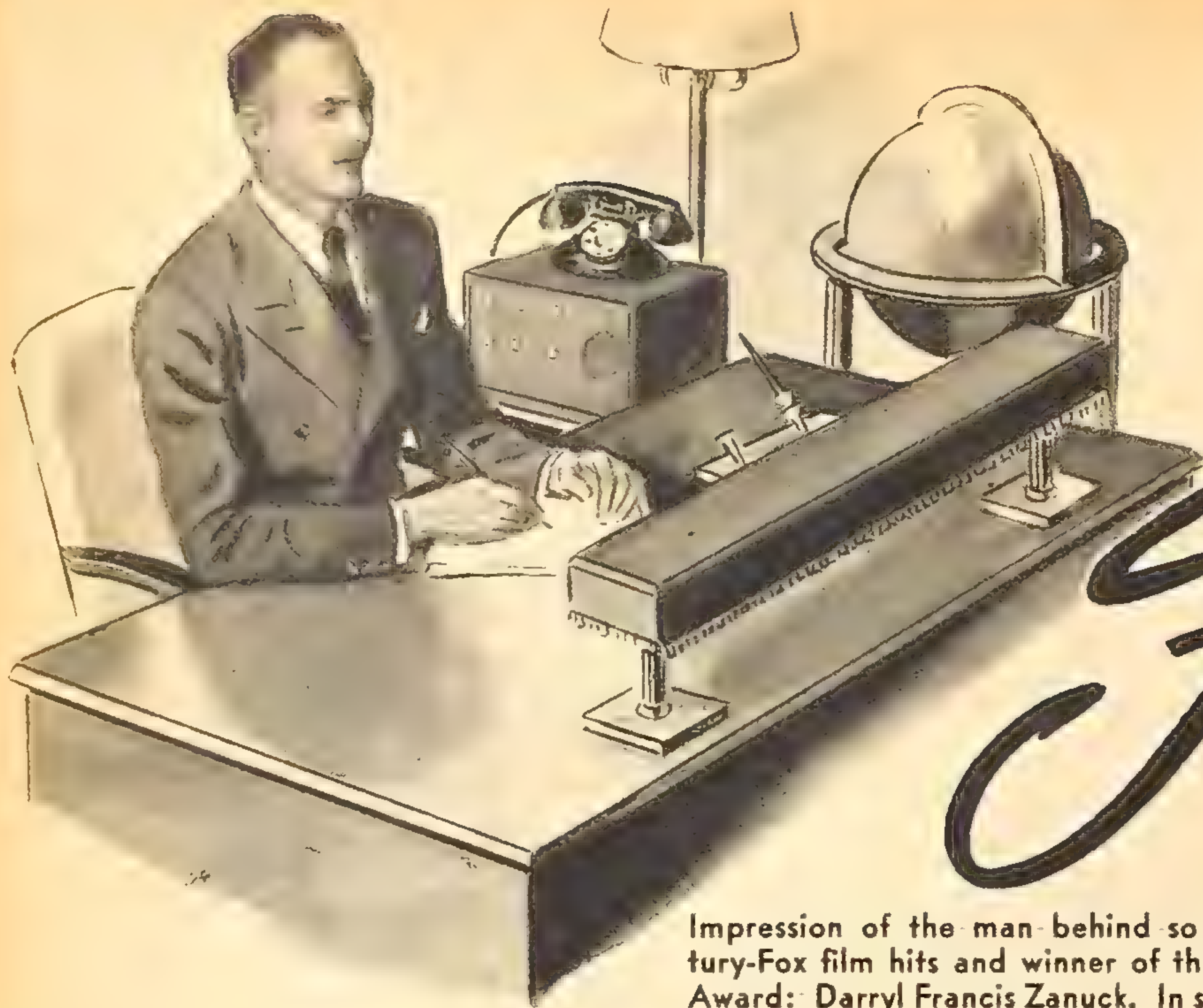
world had ever heard of Jimmy Dunn when *Eddie* was handed to him right on a silver platter?

But somehow the silver platter slipped out of his hand. Not that Jimmy didn't do right by that rôle; on the contrary, he played it so beautifully that he became a star on the strength of it. Only he didn't stay a star long.

Jimmy himself is the first one to admit he kicked his big opportunity around a bit. Not intentionally, of course, but be-
(Please turn to page 88)

One of many touching scenes from 20th Century-Fox's fine film. James Dunn as *Johnny* with cute Peggy Ann Garner as his loyal little daughter *Francie* listening to his dreams.





The Man In The *Front Office*

The saga of dynamic Darryl Zanuck is one of
Hollywood's great authentic success stories

By Elizabeth Wilson

Impression of the man behind so many 20th Century-Fox film hits and winner of the Irving Thalberg Award: Darryl Francis Zanuck. In starry shape below you'll see just six of Mr. Zanuck's many discoveries.

TWENTIETH CENTURY - FOX, which started out in life as the Fox Film Company, is celebrating its thirtieth birthday this year. The first twenty years were the hardest. For the last ten years they've just sort of sat around comfortably, piling up that pretty green stuff, while the man in the front office runs things completely, intelligently and masterfully. As vice-president in charge of production, thirty-three-year-old Darryl Francis Zanuck moved over to the Twentieth Century-Fox lot when Twentieth Century and Fox merged in 1935, and except for the two years he was away at war he has been working there eighteen hours a day ever since. And when we say working we mean

working. That Zanuck is a pushover for work. Thrives on it: Loves it.

In 1921 quite a momentous event took place at Fox and went practically unnoticed. The studio wrote out a check for \$500 to one Darryl Francis Zanuck, in payment for an original story. They didn't think much of the story, but William Russell thought it might have a germ of an idea for a picture for himself, and stars have always been stars. Little did they suspect, as the title writers of that silent era used to say, that in fourteen years they'd be writing out weekly checks to this same Darryl Francis Zanuck, but certainly for nothing so paltry as five hundred bucks! As a matter of fact, when young Zanuck learned that

the man who adapted his story for the screen got fourteen hundred dollars for the adaptation he screamed, "I've been gypped." From then on he adapted his own.

Critics of Hollywood like nothing better than to portray Hollywood as anything but one big happy family. And they delight in representing movie moguls as a pack of jealous hounds ready to leap at each others' throats; but the actual "case history" of Hollywood makes a liar out of them. In 1938 the Academy of Motion Picture Arts and Sciences decided in its annual awards to give recognition to producers. The Irving Thalberg Memorial Trophy goes each year to the producer who makes the greatest con-

Linda Darnell



Tyrone Power



Alice Faye



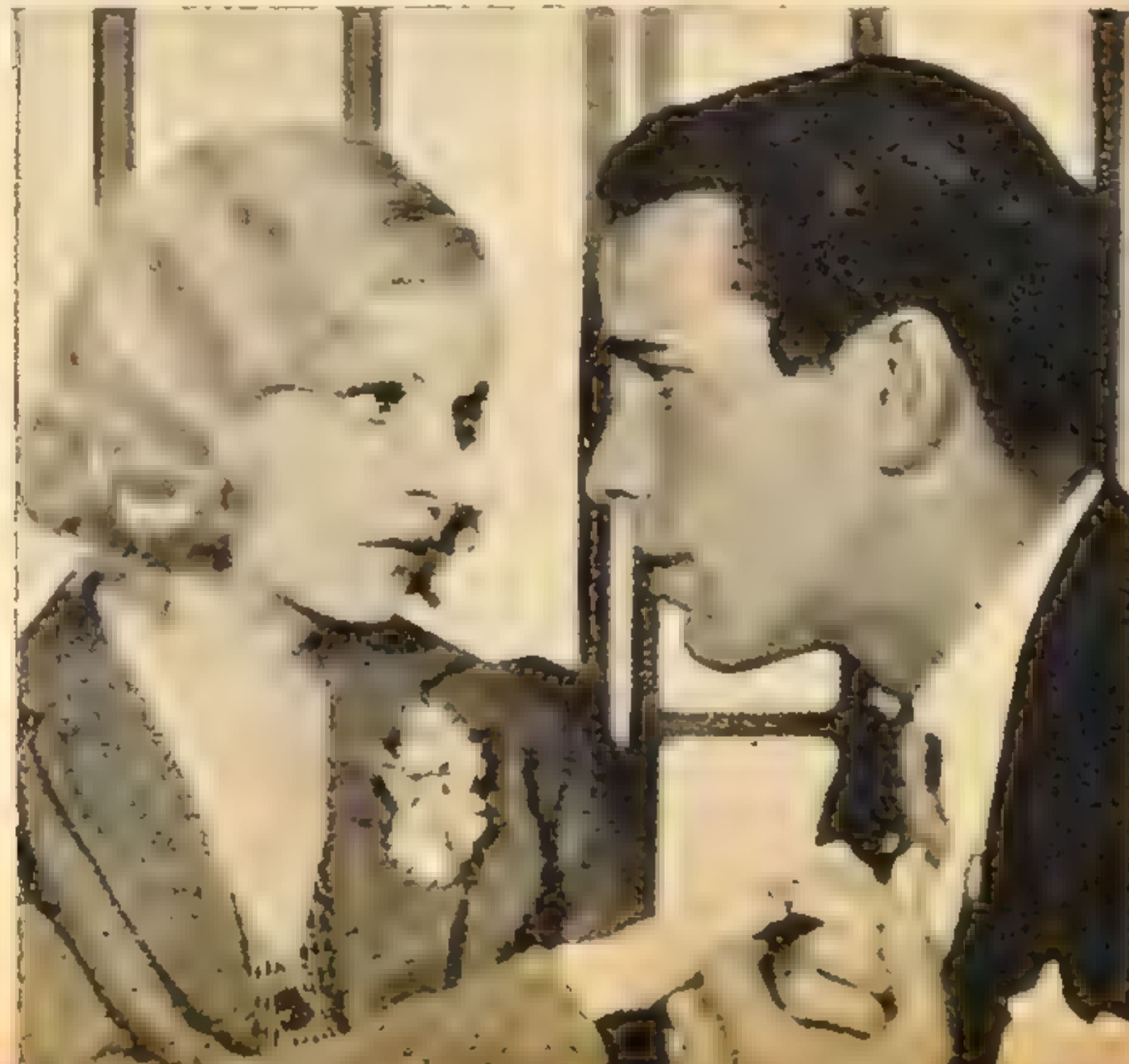
Back in 1931, Will Rogers and Louise Dresser were a triumphant comedy team.



In 1935, Henry Fonda and Janet Gaynor co-starred in "Farmer Takes A Wife."



Look! Humphrey Bogart with Claire Luce in "Up The River" for Fox—1930.



Lovable brat Jane Withers was screen's child come sensation back in 1935.





Gene Tierney, chosen for her striking beauty, proved herself a fine actress in "Laura."



Sue Carol, today's Mrs. Alan Ladd, in Fox's first soundie, "Movietone Follies" (1929). Cute?



Betty Grable, greatest of the pin-up queens, stars in "Billy Rose's Diamond Horseshoe."

tribution to the screen for the year. Hollywood selected Zanuck as the first producer to receive this honor. It is also significant that at the recently held awards he again received the trophy for his great contribution to the screen in 1944—"Wilson."

Hollywood points with pride to Zanuck as the man with courage and guts enough to gamble over four million dollars on filming factually, a risk in itself, historical data as he did with "Wilson."

"To Zanuck must go much of the credit for bringing the film industry to an awareness of its responsibilities to the nation and the world," a rival movie mogul said of DFZ, and we ask you, does that sound like throat cutting? "'Wilson,' which he produced in the face of bitter and unrelenting hostility from potent reactionary groups, is perhaps his most spectacular attempt to deal with a contemporary problem—the organization for world peace. For the most part Hol-

lywood has always carefully avoided controversial matters because of its fear of reprisal, both political and economic, from special groups. The movie industry, lacking the protection afforded the press and radio, has always been peculiarly sensitive to political criticism and the frown of the political censor."

In an industry which is constantly afraid of having its ears pinned back Zanuck has proved once and for all that
(Please turn to page 79)

Anne Baxter.



Richard Jaeckel



Peggy Ann Garner

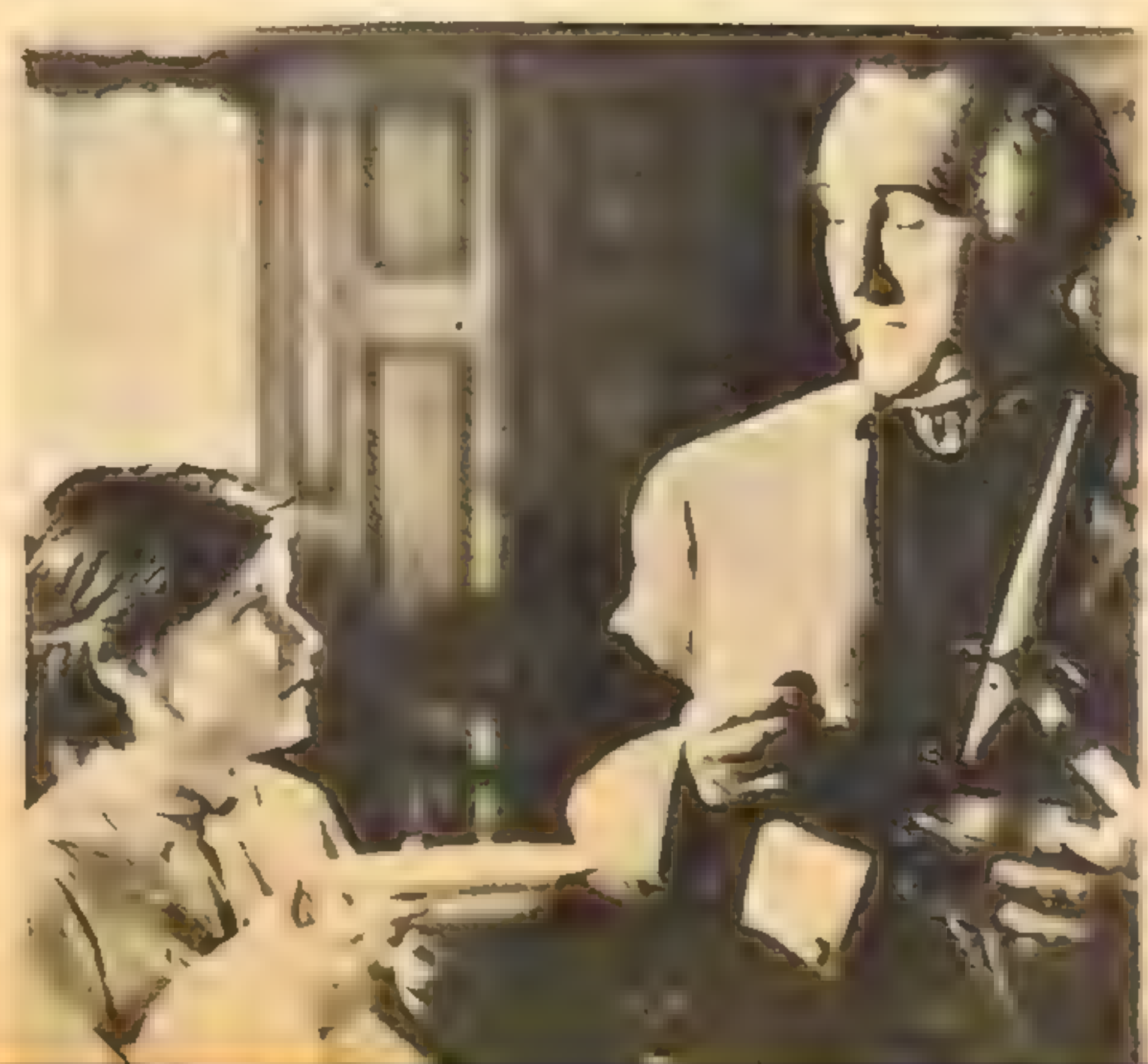


Shirley Temple starred in "Wee Willie Winkle," with C. Aubrey Smith—1937.

One of Zanuck's discoveries: Tyrone Power, in "Alexander's Ragtime Band."

"How Green Was My Valley" featured boystar Roddy McDowall with Donald Crisp.

Sophisticated comedy: William Eythe and Tallulah Bankhead in "A Royal Scandal."



Sonny Tufts *Speaking*



**Sonny doesn't have to make up any stories about himself.
As he says, the truth (told here) is fantastic enough**

As told to Dora Albert

RECENTLY, I've heard, a certain movie actor went to his studio publicity department and said, "I'm completely fed up on that old biography you have of me in the publicity files."

"Why, what's wrong with it?" the publicity people asked.

"It's just plain dull. Let's add something exciting to it."

The publicity people asked the actor for suggestions. "Well, James Cagney," he said, "has had an exciting life. 'Why don't you send for his biography, and we can get some ideas from that?'"

So they sent for the Cagney biography, and the actor pointed to a couple of paragraphs he wanted re-written so as to make his own biography livelier. When this had been done, he said, "My biography is *still* dull. I haven't had enough adventures. Let's look up Errol Flynn's biography."

At the actor's insistence, they added a couple of paragraphs from Flynn's biography to his life story. Then he was satisfied. "Put the revised biography in my files," he ordered, "and if anyone ever asks what my life has been like, hand it to them. If anyone ever throws away that new biography, I'll break his neck."

And with those words, he walked out of the publicity department, beaming.

I am fascinated by this story, but nothing in the world would ever make me follow this actor's example. (Incidentally, he isn't a Paramount actor.) My own life story is fantastic enough without my adding any fake color to it. When I tell people the truth about myself, they often think I'm kidding. My life is full of Ripley believe-it-or-nots.

To begin with, I live in a district near Coldwater Canyon, about fifteen miles from Hollywood, which is populated mostly by mountain lions, coyotes and wildcats. Yes, honest, Mr. Ripley, no kidding! I found out about the mountain lions when I told the former owner of the house and land that Mrs. Tufts and I planned to build a swimming pool not far from the house. We thought we had found the ideal spot for such a pool. The former owner, Mrs. Billy Wilder, gulped and said, "I wouldn't do that if I were you, Sonny. You'd have to keep fishing drowned mountain lions out of the pool every morning."

At first I thought she was kidding, and then I remembered those strange

noises Mrs. Tufts and I had been hearing nights. They couldn't all come from coyotes! So far, I haven't seen the mountain lions, but I have heard them roaring, and I *have* seen the coyotes. The former owner used to turn on all the floodlights and beat the fence with a tin can to scare them away. Me—I'm not that brave. I stay in the house, holding my trusty .22 and fire away. My automatic fires 17 shots one after another, and I feel very Bogartish. I haven't seen the wildcats yet, but I heard one moaning and yelling one night when the coyotes had him cornered by the side of the hill.

In spite of wildcats, mountain lions and coyotes, Barbara (my wife) and I are mad about our present home. It is in a place called Hidden Valley, and there are only two other houses in the vicinity—Myrna Loy's and Diana Barrymore's.

We can't even see their homes from where we live. That may not sound very neighborly, but we love it. Barbara and I are the original "Don't Fence Me In" people. We are non-gregarious. We like to be alone with lots of land around us. Actually we own only four acres, but no one can build in front of us because of the reservoir.

I had my eye on the spot since our

Paramount's amiable blond giant is an actor with a hard-working sense of humor. He likes to pose for gag publicity pictures like these, below. At right below, with pretty Barbara Britton on location for "The Virginian."



Pleasant exposé of
colorful Signe Hasso

By
Hattie Bilson

The Lady Is A Scamp!

SHE'S as full of surprises as a Swedish Smorgasbord. Her zest for living is heightened by a spicy sense of humor served up on thick slices of common sense. She's vivacious and unpredictable and has managed to startle the natives in a town where the natives are notoriously hard to startle.

Paying the lady a surprise visit is likely to turn out more surprising for the visitor than the hostess, for Signe Hasso abides by none of the orthodox rules for living. You are apt to catch her hard at work on a canvas, face and hands bedaubed with paint, vigorously immortalizing a bunch of bananas. "I decided



Playing opposite George Raft is current Hasso movie assignment. From scene still above, it's nice work for both players.



She's never Signe, always the character she is playing on the screen. Here, dramatic moment from her latest film for RKO: "Johnny Angel."

to paint my own pictures because I cannot stand bare walls," is the hair-raising explanation. "I would not think of paying one hundred dollars for a picture." Just the same, she recently acquired a portrait of a Spanish madonna for exactly that amount!

If the lady likes you she will fling herself at you bodily by way of greeting, hitting you with one hundred fifteen pounds of explosive charm. Should you happen in while she is eating, you will receive a gracious invitation to take pot luck with her. If so—beware! For Signe Hasso doesn't own a pot — literally

(Please turn to page 87)



★

JEANNE IN JUNE MOODS

★

In the Spring a young girl's fancy turns to thoughts of new frills as well as thrills. Here, lovely Jeanne Crain is seen in a variety of fresh feminine finery.

Judy Bond Blouses



YOU SAID, "I am sitting on a cloud! Actually, you know, it has come more than true—all my dreaming."

You had just come from Producer William Perlberg's office, where you had been handed one of the starring rôles in 20th Century-Fox's super-duper Technicolor musical, "State Fair," which also stars Dana Andrews and Dick Haymes.

You said,—"It's all wonderful. Mr. Perlberg is wonderful. Henry Hatha-

way, our director, is wonderful. Technicolor is wonderful. Dana Andrews is wonderful. LIFE is wonderful!" You added, "Wishing makes it so."

Being nineteen, I thought, may have something to do with "making it so." And having auburn hair. And green eyes. Or are they blue? Or amber? And with that "breathless charm" the popular song urges someone who looks like you, I'm sure, to keep.

Aloud, I said, "What do you mean, Jeanne, 'wishing makes it so?'"

"Why," you answered, "I always dreamed about being in the movies. Who doesn't? But I didn't *do* anything about it. Except wish. And dream. That's what makes it all so wonderful. So like magic. The way it happened. The way it keeps on happening.

"Not long before it happened, I'd been named Miss Camera Girl of 1942 in the Long Beach bathing beauty contest. One of the prizes was a tour of the RKO Studios. Just at that time, Orson Welles was looking for a girl to play the part of *Lucy* in 'The Magnificent Ambersons.' He saw me in the studio commissary and came over to our table and said I looked like *Lucy* and would I like to make a test?

Would I! So, the next week, I went over and made the test. Still cameras weren't new to me. I'd done quite a lot of professional and commercial modeling. For fun. For pin-money. And I'd been 'Cover Girl' twice, on two of the biggest and best of the national magazines. But I'd never been before a motion picture camera in my life. I'd never had make-up on. Mr. Welles didn't rehearse me at all and I had ten pages of dialogue and it was all done in one shot.

"Well, I didn't get the part. Anne Baxter did. Mr. Welles told my mother I was 'Very sweet in life,' but, he said, 'it doesn't come over on the screen.'"

(The way it was explained to me, Jeanne, it didn't come over on the screen because you were made up for the test to look very different from the way you are. They made the mistake of giving you a different mouth. Different eyebrows. Lots of eye-shadow and a sophisticated black dress. You are not the sophisticated type as you, yourself, rather wistfully admit.)

"Of course," you were saying, "I was disappointed. But more because Mr. Welles was one of my idols and I hated to think I'd disappointed him, than because I didn't get the part. You see, I hadn't really expected I would. I (Please turn to page 82)

MEMO to a Starlet

**How a dream
came true for
one nineteen-
year-old girl**

**By
Gladys Hall**

Jeanne Crain, below,
with Dana Andrews in
a scene from 20th Cen-
tury-Fox's "State Fair."



Life with "Pop" BENDIX

Star of his own hilarious radio show, "Life With Riley," hit of many a Paramount movie, Bill Bendix at home is just a stooge for baby daughter.



Here's big Bill in a brand new role

By Jon Bruce



HAPPINESS is a kind of intangible thing. Many people think they have attained it, only to find it has escaped them somehow. But to see what it can really mean, you have only to talk to one of Hollywood's most likable actors. I am referring to Bill Bendix.

When I first met Bill, he was just beginning to make a name for himself as a top character actor. In comparison with other Hollywood names, he lived modestly. But he was happy. Since then, fate has smiled kindly on this man and his family. It has brought him an

enviable happiness. The kind he thought he'd never have. He can only stare at all that has come to him and say, "Has it really happened to *me*?"

Not only have he and his wife, Tess, and his daughter, Lorraine, moved into a new Bel-Air home, a home that is the answer to everyone's dreams, but the gods have smiled on him even more by giving him a baby girl named Stephanie Ann.

Bill and his family might never have moved from their Los Feliz home if it hadn't been for Stephanie. They were contented before. But their modest bun-

Exclusive pictures of the new Bendix mansion: left above, Bill with Mrs. Bendix and daughter Lorraine in their "Gone With The Wind" home setting; above, master bedroom of the beautiful Bel-Air home designed by noted architect Paul Williams.

galow was not large enough to take care of the unexpected addition to their family. So, with security and an assurance of continued success in pictures, they decided to buy a new house. The kind they would be happy in the rest of their lives. They found it in a spacious colonial type home that is luxurious and yet warmly livable. And they found it because of Stephanie.

The house is a beautiful, roomy place that might have come right from the pages of "Gone With The Wind." The back of the house faces the street while the front overlooks the Bel-Air golf course. As you sit on the big porch with its impressive pillars, you see terraced gardens before you with graceful green hills forming a background. It is not a large house as far as the number of rooms are concerned. There are two
(Please turn to page 73)



Bill's a happy man. Above, he realizes his fondest dream—a big tiled shower of his own. At left, wife Tess and 15-year-old Lorraine watch Bill in new rôle of nursemaid. New screen rôle: in Paramount's "Two Years Before The Mast."

JUNE



June fashions for July! Little Miss Allyson, starring with Robert Walker and Hedy Lamarr in "Her Highness And The Bellboy," has chosen several groups of co-ordinated fashions that mix and match to become a complete weekend wardrobe. Here, June covers her shorts with a skirt of the same fabric as her diminutive blouse, and now has a sports dress for this season of "bare" fashions.

Exclusive photo
by Carpenter, MC

ALLYSON

STARRING in

CO-ORDINATED FASHIONS

With her tri-colored blouse, June can make quick changes from shorts to slacks to evening skirt and always achieve that sleek well-groomed look. The blouse, which is all black in back, is half lime green, half gold in front, with dark green cap sleeves. June's slacks and shorts are black rayon; her long skirt, below, is black faille.

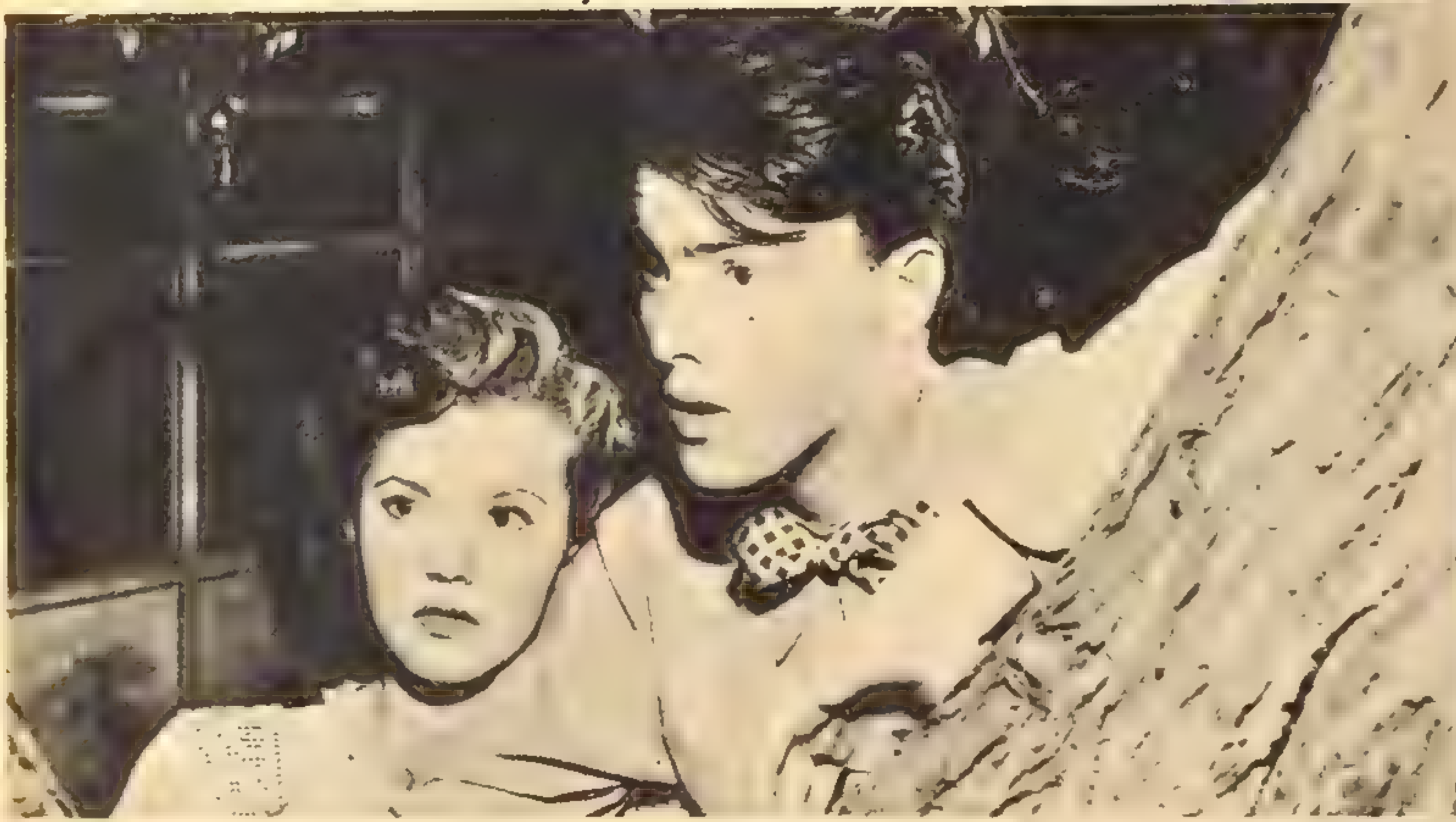


Cupid

CATCHES UP WITH SHIRLEY

Shirley Temple, 17, announces her engagement to Sgt. John George Agar, 24, of the Army Air Forces. Appropriately, Shirley's new picture is "Kiss And Tell"

Press Association, Inc.,
photo

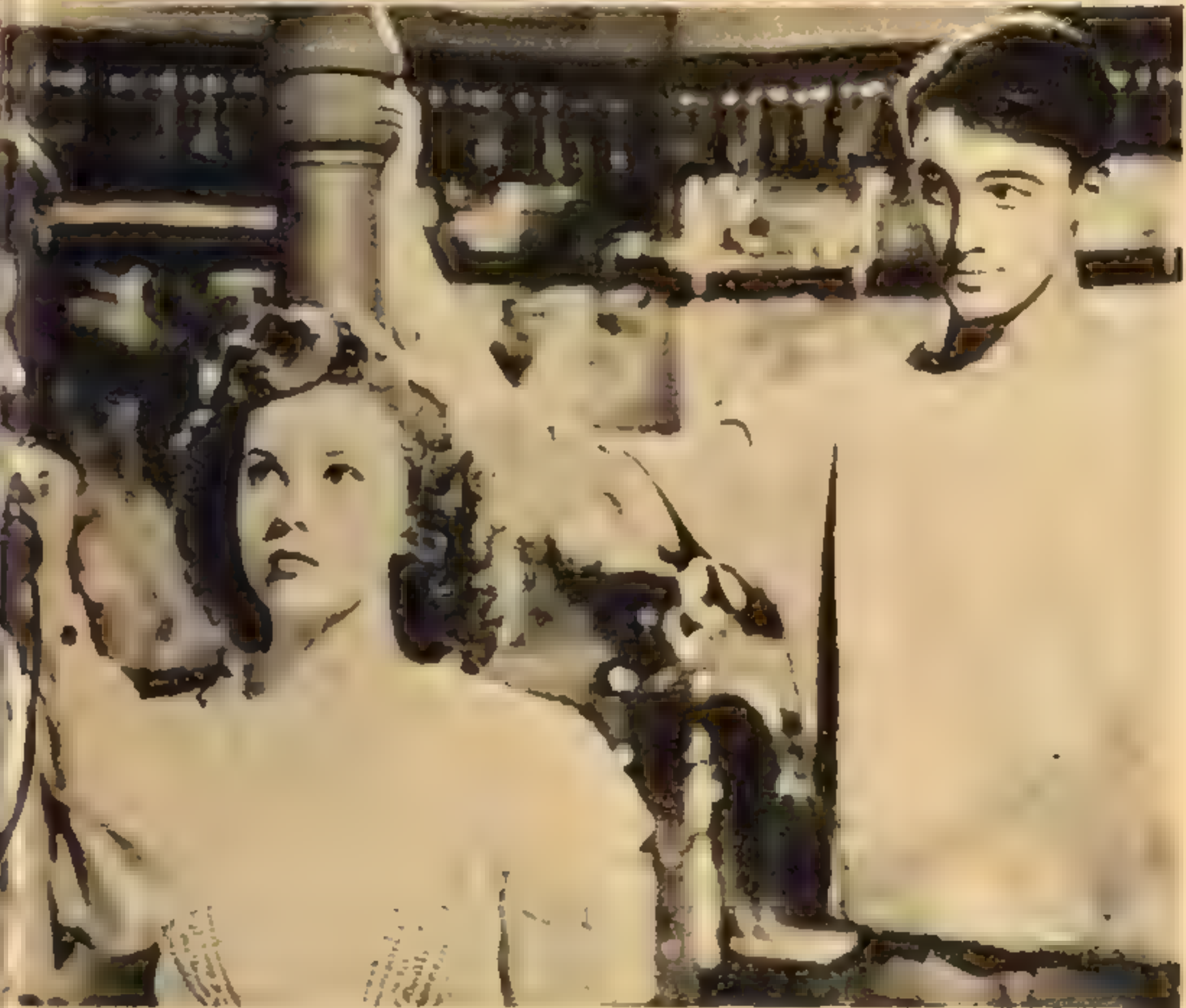


Shirley won't be a bride for two or three years, her parents say. Meanwhile, since news leaked out when schoolgirl chums spotted her engagement diamond, the Temples gracefully acknowledged the romance in young Shirley's life. Her career zooms as star of Columbia's "Kiss And Tell," with Jerome Courtland as the first young man to be involved with former child star in a romantic rôle.





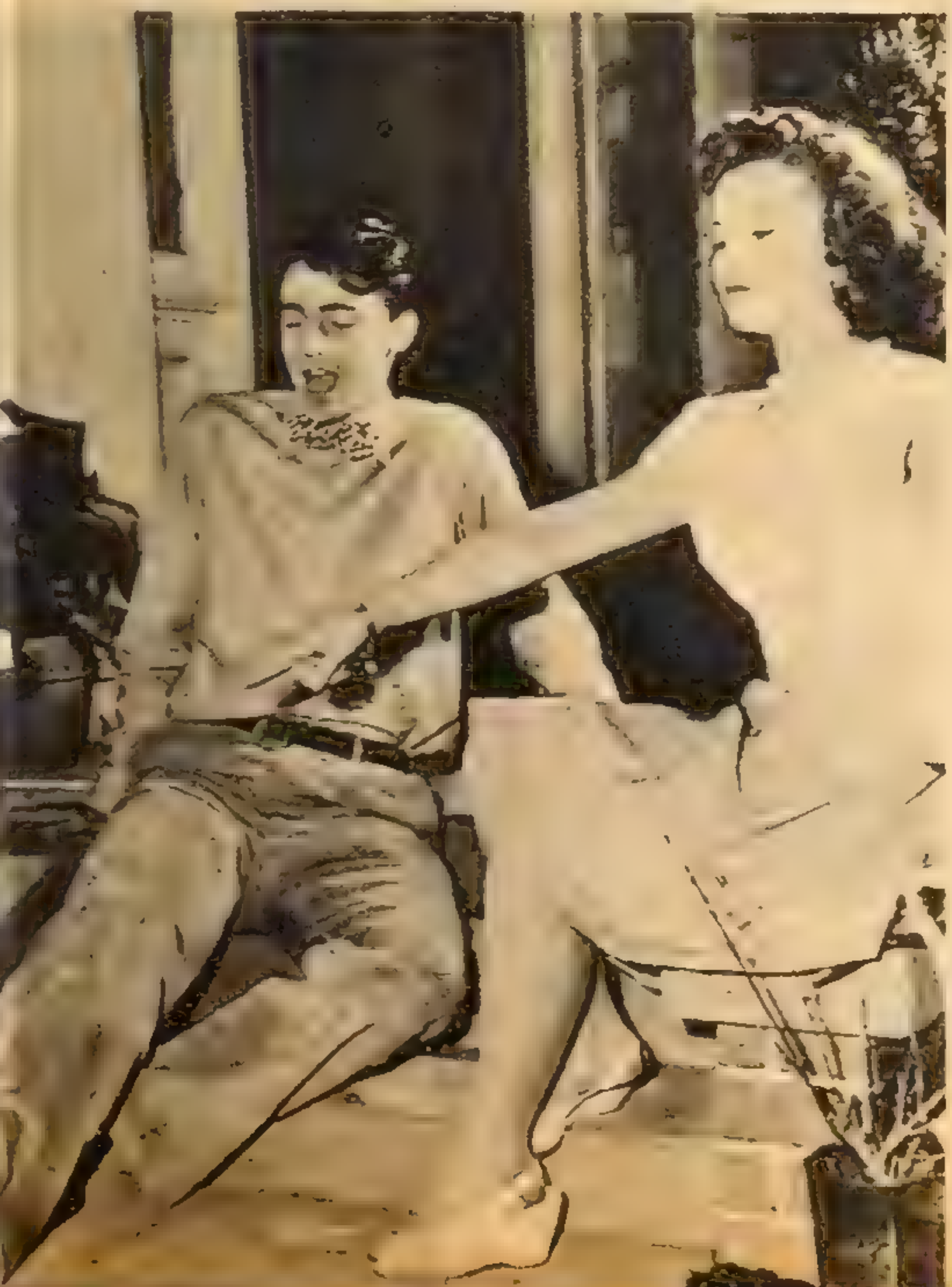
Shirley and screen suitor, Jerome Courtland, in scene from "Kiss And Tell," from the famous Broadway stage play.



A fight and a romance with "the family next door" work at cross purposes. Katherine Alexander plays mother.



Columbia Pictures has distinction of presenting Shirley Temple in her first really romantic "grown-up" movie rôle.



Be Lovely to Love

You'll never worry about staying sweet and dainty if you use

F r e s h
.....

the cream deodorant that stops perspiration worries completely. It's gentle, stays creamy and smooth. Doesn't dry out... usable right to the bottom of the jar. 50¢...25¢...10¢



PHOTO PREVIEWS

First flashes of important new
Hollywood pictures and personalities

Girl of the moment: Lizabeth Scott, whose first film is Hal Wallis' "You Came Along," with Robert Cummings. Lizabeth is a former model and stage actress.



Fast and furious fun for Don Ameche and Claudette Colbert, assisted by fine troupier Charles Dingle, in "Guest Wife," the Skirball-Bruce Manning comedy said to be Claudette's best.



Sophisticated mystery romance for Deanna Durbin is her latest for Universal: "Lady On A Train," with the ever-popular Ralph Bellamy following up his "Guest In The House" hit performance.



This scene above from Columbia's "Over 21" pictures Irene Dunne and Alexander Knox surprised by snoopy neighbors they embrace, in film version from Ruth Gordon's stage pl

Three famous film figures in startling new rôles: Lou Costello as a cowboy in Universal's "The Naughty Nineties," Charles Laughton in title rôle of United Artists release, "Captain Kidd," in which Randy Scott (closeup at right) is romantic hero; and Merle Oberon registering mystery and allure in Walter Wanger's "Night In Paradise."



fashion-conscious Connie Bennett goes dramatic in big and convincing way in her own production, "Paris—Underground," with Gracie Fields, above, rugged new leading man George Rigaud (right).





A glimpse into Van Johnson's dressing room finds him busy with script and orange juice.



Robert Walker just got settled with a good book when he was called back to work.



Lunchtime catches us up with Errol Flynn in the Green Room where Warner Bros. stars eat.

Around The Lot

Here's a special treat for you! Let's visit the studios and see stars and sights



Here's luck! We find Lette Davis and Glenn Ford between scenes of new film, "A Stolen Life."

There's big doings over at Republic where they're celebrating tenth anniversary. Their first picture was "Westward Ho" with John Wayne, Ann Rutherford, Rita Cansino (now Rita Hayworth), and Carole Landis. This octette of "Earl Carroll Vanities" beauties is being trained for fame, too. Left to right: Harriett Hadden, Lucille Byron, Jerry Farnum, Marion Kerigan, Dorothy Stevens, Rosemond James, Beverly Reedy, Patti Posten



UNFORGETTABLE SCREEN ENTERTAINMENT

Lester Cowan
presents



On the screen at last!
Ernie Pyle's human story
of your G. I. Joe!

The real inside story of the mud, dust, fear and rugged
good humor of the foot-weary, fun-loving infantry!

Directed by WILLIAM A. WELLMAN



"Pardon me, Miss Bandini.
There goes that war again!"



"Go ahead! With every third
drink you get a furlough!"



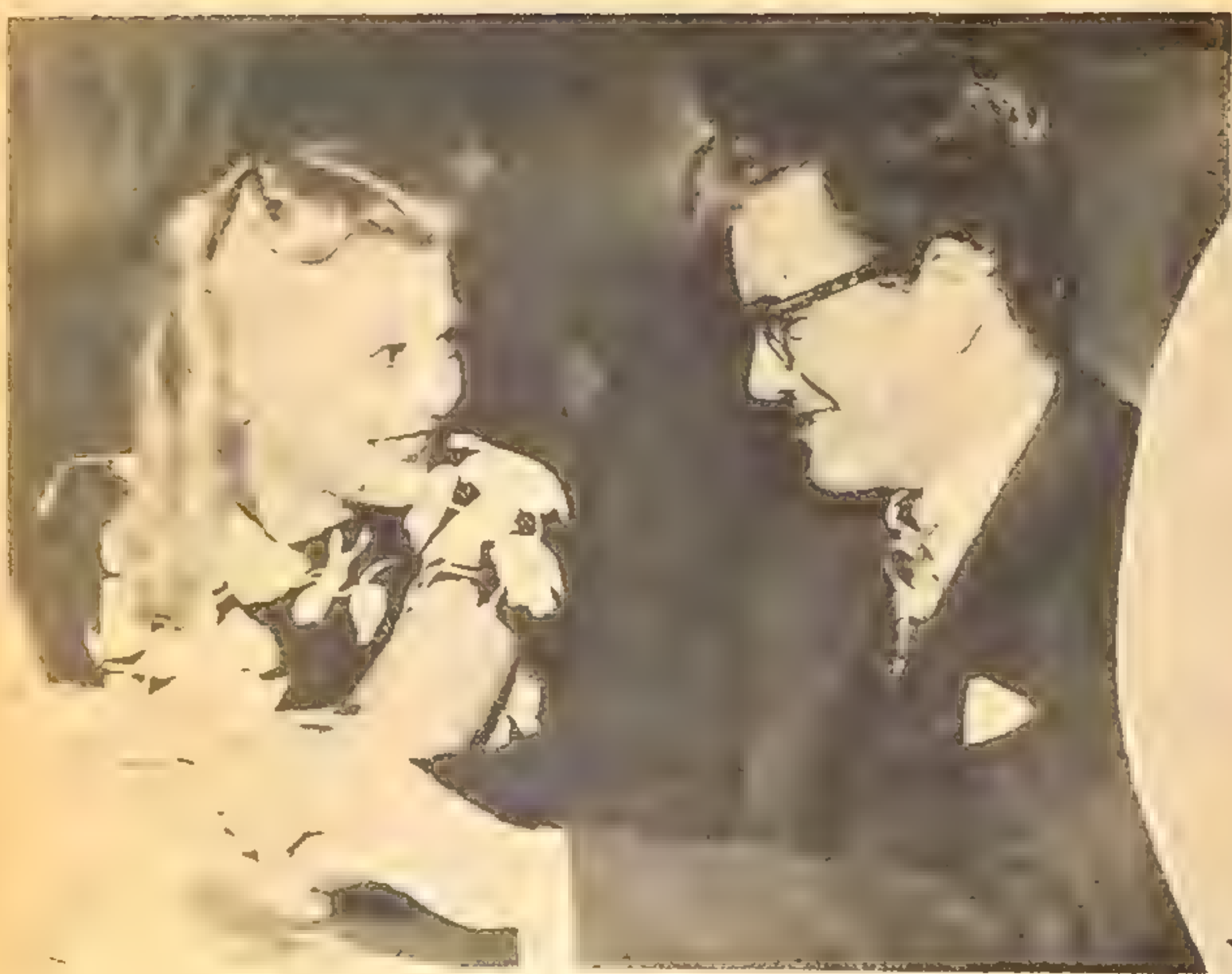
"I believe in love at first sight.
It saves so much time!"

ERNIE PYLE'S "STORY OF G.I. JOE"

Starring

BURGESS
MEREDITH
as Ernie Pyle

Released thru United Artists



Here's Hollywood



By Weston East



True to life candids! Top left, Bob Walker with a new date, Selznick discovery Suzi Crandal. Above, what looks like a meeting of the Bored Husbands Club, with Joe Cotten and director King Vidor waiting patiently while their wives put their heads together for a bit of gossip.

Jimmy Durante dates Marjorie Little, but steals top right. Above, Art Shaw beaus two beauties center, first girl-in-his-life Ava Gardner, and lovely beautiful Mrs. Siegal, wife of prominent Hollywood doctor. Theme song: love lady, you ought to be pictures yourself

BETTE DAVIS tells it on herself. It was her birthday. The cast and crew of "A Stolen Life" gave her a party on the set. One of the extras, in a voice loud enough for Bette to overhear, turned to another extra and said: "She's 46 today but she certainly doesn't look it, does she?" Because she plays twin sisters in this one, Bette received twin presents. Needless to say, the twin cablegrams from Corp. Lewis Riley were the nicest of all. There was one addressed to each "sister."

"**S**ALOME, Where She Danced" is the name of Yvonne De Carlo's first picture. She actually danced at the Florentine Gardens before she was discovered by producer Walter Wanger. There have been various and sundry stories about *Salome's* childhood background. Recently a famous Hollywood star picked up a nice elderly man who was hitch-hiking his way through Laurel Canyon. During the course of conversation he revealed that he was an Italian farmer from Canada. He was on his way to see his daughter—who had been discovered for the movies. Her



John Payne blinks at the flash bulb as Mrs. Payne (Gloria De Haven) watches him adoringly — and how'd you like Gloria with her own natural dark hair?

name? What do you think? Could be.

WITH a dignified formal statement, the Ray Millands announced their trial separation. After 14 years of marriage it came as a surprise and shock to Hollywood. The gossips, at loss for a reason, decided to coin one of their own. Last year Ray was interested in bullfighting. He decorated his studio dressing room with pictures of bullfighters. This year Ray got interested in the ballet. The prop department sent over pictures of ballet dancers. From this gesture sprung the wild tale that Ray was going to marry a famous bal-

lerina, as soon as he secured his freedom. Nothing could be further from the truth. There is no "other" person. Ray has worked hard, long, and steady for three consecutive years. His sister in England was killed by a robot bomb. Worry, strain, to say nothing of those depressing scenes in "The Lost Weekend," all played

havoc with Ray's nervous system. Time and the necessary isolation for retrenchment should heal everything. Until then the Millands remain friendly and devoted.

THE reason Helen Walker walked into the Players Café carrying a white rabbit is the reason this is being written. Helen did it to get publicity. She ordered a plate of carrots. She sent them back when they didn't slice them. Any girl who will go to this much trouble to get her name in print deserves it. You're welcome, Helen!

JUDY GARLAND, who is scared to death of guns and horses, has to work with both in "The Harvey Girls." Bemoaning her fate to Peter Lawford, Judy

Her eyes widened in loving wonder!

*This Yank. newsman was battling the toughest rats
in Tokyo singlehanded! Alone—he dared
to reveal their devil's plan of conquest
to an unwary world!*

JAMES
CAGNEY
SYLVIA SIDNEY

in

"BLOOD ON THE SUN"

A
WILLIAM CAGNEY
PRODUCTION

*"Try that on for
size...you would-be
world conqueror!"*

*Lotus-lovely
Sylvia Sidney—
a woman of
mystery,
too beautiful
to be trusted.*

*Now you can see
battling Jimmy in the
mightiest fight of his
career — beating the
Japs at their own
ju-jitsu game!*

PORTER HALL • JOHN EMERY • ROBERT ARMSTRONG • WALLACE FORD • ROSEMARY DE CAMP • JOHN HALLORAN
Directed by FRANK LLOYD Released thru United Artists



Ingrid Bergman, Ronald Colman, Robert Young and James Cagney at rehearsal for memorial broadcast in honor of the late President Roosevelt. Two—some on this page, right, consists of Marguerite Chapman and Captain Stanley Pierson — looks like love.

wailed: "If I ever get out of this alive, I'll be contented to remain in musicals until they bill me as 'The Singing Ma Hardy!'"

K EENAN WYNN is home from the hospital. It will be another two months before he recovers from the collision between his motorcycle and an automobile. If Keenan had to pay actual money for the "relief nurse" on duty, it would cost him a huge fortune. The "nurse" is Van Johnson.

W HEN Betty Grable and Harry James finish their respective pictures, "The Dolly Sisters" and "Kitten on the Keys," they're heading for Broadway. Harry has business there. Betty swore she'd never accompany him again. (Last time she was criticized for not making personal appearances.) But Betty is in love and doesn't want to be separated from Harry. Baby Victoria is going along, too—and her pet poodle.

W HEN ALFRED DRAKE (singing sensation of "Oklahoma!" fame) ar-

rived in Hollywood to appear in "Tars and Spars," he couldn't even find a furnished room. Alfred could have slept in his dressing room, but there was his wife, Harvey, and their little daughter, "Candy." Katharine Hepburn heard of their plight and came to their immediate rescue. Not only did she turn over her house and servants in Beverly Hills, but she included her car, gas coupons and a huge roast beef in the Frigidaire. They remained there as Kate's guests until they found a place of their own. Nicest part of the story is—Hepburn had actually only met them once before in her life.

"BABY" BACALL now has her engagement ring—though she refers to it as "just a present from Bogey." It's a chrysoberyl set in gold, surrounded by diamonds. No, we didn't know what one looked like either, until "The Look" showed it to us. It's a square stone, cut like a topaz. The color is kind of a cross between moss green and the color of green tea leaves. La Bacall assures us that it isn't very common. That, we can believe. Listen for wedding bells.

VAN JOHNSON evidently believes in learning the hard way. When the bobby-soxers went through his house like human termites, he fled to a hotel. Never again, swore Van, would he live where his private life could be invaded. Now he's searching for a place to buy. He wants it



on a hilltop—so high up that even eagles would faint at the altitude. But what about those lady paratroopers, Van?

"DANGER SIGNAL" has turned out to be just that. First, Faye Emerson and Zachary Scott tried their best to get out of making it. They didn't like the script, their parts in it even less. Certain revisions were made. Half-heartedly the picture got under way. Then President Roosevelt passed away. Faye flew to Washington to be with her husband, Elliott Roosevelt, and the rest of his family. So they shot scenes of Zachary Scott and Ann Blythe. Over the week-end Ann went tobogganing and broke her back. They continued to shoot single close-ups of Zach. In his shower at home,



At the memorial broadcast even Bob Hope turned serious, as he rehearsed with Charles Laughton. Hope's sincerity was evidenced when, on his own broadcast later, he declined to act his usual flippant radio character. Twosome: reconciled Dick Haymeses.



the porcelain knob crumbled in his hand. Result, eleven stitches and a very nasty slow-healing wound. The studio gave up and temporarily called off production.

SHIRLEY TEMPLE discoursing on marriage! Yep, it's quite true. Shirley at the ripe old age of 17 has announced her engagement to Sgt. John George Agar. Mrs. Temple approves—so you know he must be a pretty nice guy. To all you teen-agers who've asked Shirley to take sides with you against your parents, the following will come as a disappointment. Shirley thinks it's all right to be engaged at 17. But marriage is something else again. She doesn't believe in it until a girl is a *real* adult of—20! Wasn't it only yesterday that Shirley was putting doll

dresses on her pet puppy?

SOMEWHERE in the Mariannas "The Roosevelt Memorial Theater" is now officially open. It was designed by Marine First Lt. Tyrone Power. According to Ty, the news of the President's passing was a much greater shock to the boys than any danger of battle. Now, more than ever, they are determined to win the war for the great man who died in action leading them.

BRENDA MARSHALL was all set to play opposite Fred MacMurray in "Pardon My Past," his first independently produced picture. Then Fred couldn't secure enough raw film. Finally, Columbia studios agreed to let him have it—if he would release the picture through their offices. This deal was made—but Marguerite Chapman, who is under contract to Columbia, was also included. So Brenda's loss is Marguerite's gain. Either girl was entitled to the break.

IT'S FRED ALLEN who refers to Errol Flynn as the man whose "Objective" isn't always "Burma!"

MARIA MONTEZ couldn't have picked a better time to go on suspension. Lt. Jean Pierre Aumont, twice wounded overseas, is home on a rehabilitation leave. Maria hadn't seen her handsome French husband in 18 months. "Frontier Gal" is the picture Maria objects to doing. The studio says it offers

her a fine opportunity. Opportunity for *what*, says Maria! In the meantime, Jean Pierre is attending the United Nations Peace Conference in San Francisco. If you want to get in touch with Maria, get in touch with her there.

IT TOOK an appendectomy to make Hurd (*Dorian Gray*) Hatfield and Virginia Hunter realize that they really loved each other. Hurd and the shapely dancer were going together steady. They contemplated marriage, but never actually got around to seriously making plans. Then Hurd was rushed to the hospital. Virginia never left his side. Seeing him lying there so pale and ill, made her realize she never wanted to leave him. At the same time Hurd came to the same realization. So now they'll marry.

JUNE ALLYSON and Bob Walker were doing a movie love scene. Behind the camera Dick Powell paced back and forth. Finally, director Richard Whorf pronounced the take okay. Bob Walker ran to the phone to call up Diana Lynn. June Allyson raced off with Dick Powell.



Screenland Salutes "Rhapsody in Blue"

Warners' big new movie, with Robert Alda in the rôle of the late great George Gershwin, is a stirring show

The great American composer, George Gershwin, is impersonated on the screen by Robert Alda, who impresses as a dynamic new personality as he dramatizes the highlights of Gershwin's dazzling career against a fictional film background. Joan Leslie appears as romantic interest (right). Aside to audiences: when Alda, as the composer, is "playing" the immortal Gershwin melodies, you'll actually be enjoying the fine pianistics of Oscar Levant. Note resemblance of Alda, top left, to Gershwin, at top right.



"Love is a lot of Little things!"

**Famous Star gives advice
on how to win romance
and hold it!**

"Every girl knows that in love *everything's* important! What you wear, what you say, how you *look*," says charming Anne Baxter. "So don't be careless, don't risk losing the loveliness that wins Romance and *holds* it!"

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"A ROYAL SCANDAL"

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9 out of 10 Screen Stars

use it—This Beauty Care really makes skin lovelier!



paid for it," she laughed, "it was so much fun! But I have to admit I was a little apprehensive in the beginning. Changing to comedy was like making a soufflé for the first time."

In another moment you discover she hadn't chosen an idle simile. She knows about making soufflés for she is a superlative cook. But just as you begin getting ready for a nice long talk about cooking you realize that you, a good old pot-roast-and-mashed-potato specialist, aren't in Joan's class at all, that her cooking is as sophisticated as she is herself. So you sit there and listen as she tells about a pet recipe she invented herself, cucumbers pared and sliced and cooked in chicken stock until they are tender, then thickened with cream and flavored with white wine. And then proving she isn't a girl to be snubbed by a cucumber and that they like her as much as she likes them she goes on to say that you don't know what fish can taste like until you've tried a baked halibut stuffed with that same snobbish vegetable.

She likes to collect other good cooks and turn them loose in her kitchen on a Sunday afternoon, with everyone making their own specialties and having a wonderful time afterwards eating on bridge tables set up in front of the fire in the living room—which is a marvelous idea for anyone, the domestic help problem being what it is these days.

She first became interested in cooking at the age of six at a Swedish resort where her family spent their summers and where the food was so marvelous that Joan simply couldn't keep out of the kitchen. First she licked the spoons, then she watched, and then she began experimenting under the amused eyes of the chef.

It was just as well she took an interest in it for her stepfather believed in children being brought up in a practical way. He hired a domestic science teacher to teach them cooking and all the other things about running a home, and besides that they were taught to type and make their own clothes, those lessons taking place in the evenings and on Saturdays and Sundays so they wouldn't interfere with her, and sister Olivia's, school routine.

You ask her about Olivia De Havilland then, looking around for the nearest exit, for gullible as you are, you believed those stories you'd read about their quarreling. And besides, being a younger sister yourself, you know how it feels to be tagged as so-and-so's kid sister, and having some imagination could figure how hard it must have been for big sister to sit on the sidelines that evening little sister was the one called to the platform to receive the gold "Oscar." But again you had to reconstruct your ideas.

"Olivia and I have a closer relationship than most sisters because we have the same interests," Joan said. "We always have so much to talk about that even after one of our long gab fests, one or the other is on the telephone as soon

as we can get to one to tell about something we'd forgotten. We're always calling each other up whenever we feel the urge, and so naturally when I was married it wasn't always easy for Olivia to understand that she couldn't call me just any time at all and I'd drop everything to run over and see her. But now we're back on our old footing, and it's fun."

Joan isn't married now. She won't discuss any possible plans for marrying, either.

"How can I?" she parries, "when my divorce won't be final for some time yet? But naturally, some day—" She hesitated just a moment. "I believe in marriage. It's a wonderful thing. But one of its dangers nowadays is that with everything changing so fast, people grow so fast, too, and sometimes a man and woman don't grow in the same direction."

You look at her and feel that even if she wanted to, Joan Fontaine couldn't remain unmarried for very long. Men simply wouldn't stand for it.

You expected to find a pretty girl, but you didn't think she would be as excitingly pretty. Her long pale gold hair is pulled away from her lovely brow and fashioned in a soft bunlike coil at the nape of her neck. Her eyes are so blue and her skin is so smooth they suggest all the flowerlike synonyms you have ever heard for eyes and skin like that. But you hold back your adjectives because you have the very uncomfortable feeling that if you didn't, you'd be kidded unmercifully about them the next time you meet her. So you only say she is very lovely to look at and let it go at that.

Joan Fontaine couldn't look into a mirror without knowing that. She is too appreciative of line and color and all the other things that go to make up beauty not to know it. But her looks are a very comfortable possession, you feel, just as her other possessions are, her books, her house, the lovely things in it. They don't dominate her as beauty is so apt to dominate a beautiful woman. She proves that by being able to look so calmly ahead to the day when she will no longer be in her twenties.

"Do you know what I think is the perfect life for any woman?" she said, and she actually sounded eager. "To live in Hollywood where the accent is all on youth, when you're young, and then when that heyday is over to live in France, where women aren't considered interesting until they're forty."

You leave her then, feeling so stimulated and intrigued that you can't wait to get your fingers on a typewriter. And feeling as she did about "The Affairs Of Susan," that you really shouldn't be paid for it. It was so much fun.

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... if you have this desire, you too, may, within 7 weeks enjoy *so much that you have been missing!* Graduates of Mr. Powers' Home Course have a simple but important message for you. It is this: "The Powers Home Course has shown us that loveliness is one part Nature and nine parts discovering how to look and be beautiful." Today, right in the privacy of your own home you can discover a New You through learning the personalized success secrets which have made "Powers Girls" the envy of the world. Easy, thrilling, real fun, your Powers Home Course—individualized just for you—offers you Your Chance to win admiration, happiness, success. The cost, including your own Photo-Revise, one of 60 personalized features, is amazingly little. You risk nothing in finding out what the Powers Home Course offers. Just mail coupon.

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Continued from page 28



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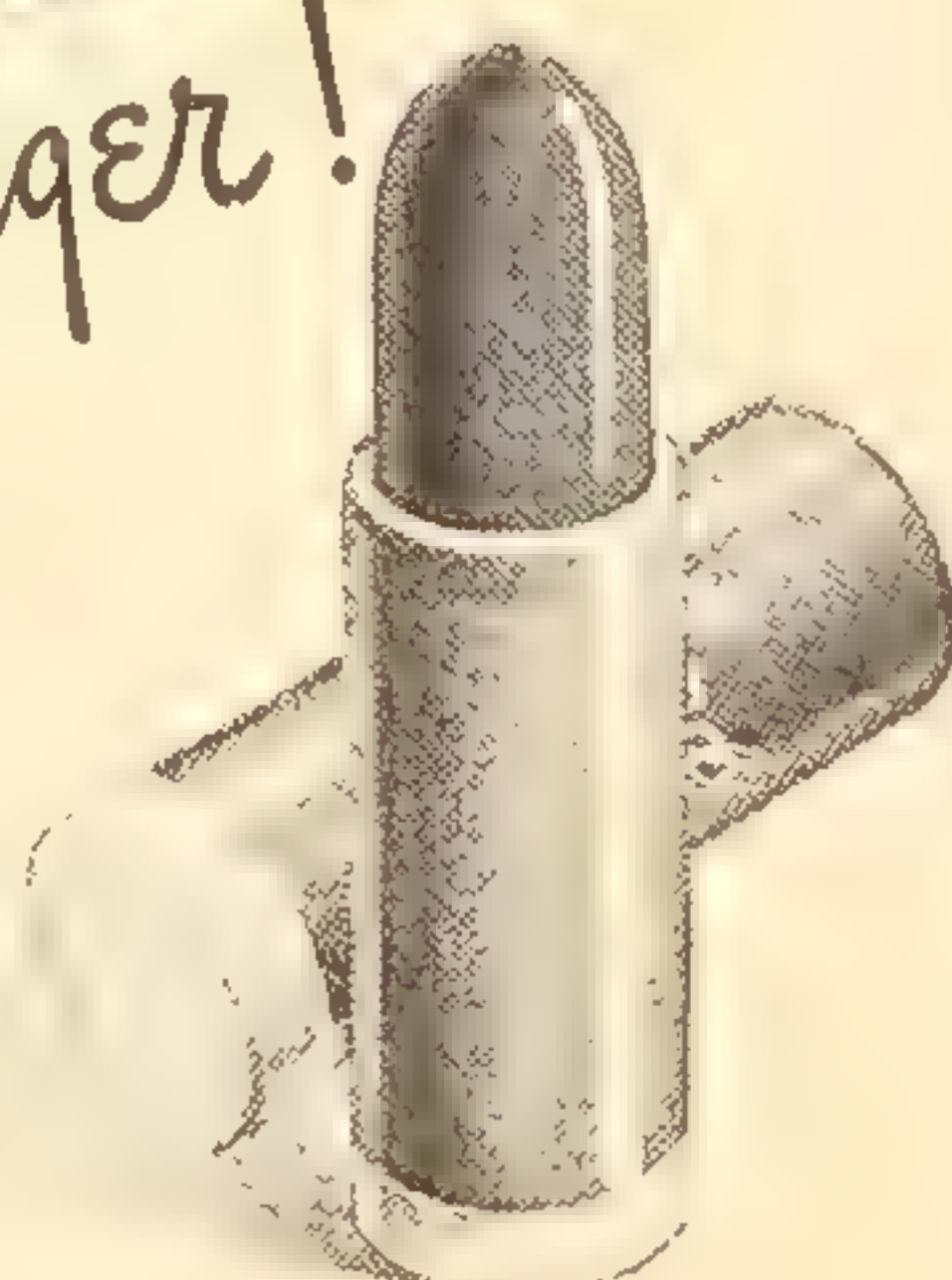


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round rosy-crimson



years in January and I'm more in love with my wife today than I was the day I married her."

Pat wasn't exaggerating. The romance of Eloise and Pat O'Brien is a Hollywood legend—one of its nicer legends. "Eloise," he went on, "is a woman in a million." He paused and reconsidered. "No," he resumed, "that's an understatement. She is in a class by herself.

"She is so darned efficient and so thorough in her planning, that much as she does, she still had time on her hands before the war. So she opened a dress shop to occupy her spare time. She wanted her own money so that when she needed some change to buy presents for my birthday, our anniversary and the kids' birthdays she wouldn't have to come to me for it.

"When the war broke loose she closed up her shop and went into war work. She's done a wonderful job, too. The story of her war activities is a story in itself. She has a dollar-a-year job with the Treasury Department. Recently she got a call from Washington to go on a two weeks' lecture tour to sell bonds. It isn't the first time that's happened, either. Now, she's away on these bond selling trips so much it seems to me she is never home any more. And when she's there I'm not. When she's away my mother stays out there with the kids so they won't be alone.

"Coming home from the studio to Eloise at night is always a big adventure—or was until these trips take her away so much. We have never been night club hounds. We used to enjoy having people in to our place. You can search this country from Maine to California and I defy you to find a more gracious or competent hostess than Eloise. The company we have is usually more my doing than hers. No guest has ever yet been able to ask for anything she couldn't produce and I take a delight in showing her off.

"When we first came out here I, being gregarious by nature, used to be constantly inviting people to the house on Sunday. The first Sunday, when I had forgotten to tell her of the ten or fifteen invitations I had extended, she was caught off guard. From then on, the first thing she did every Sunday was to put a ten-gallon pot of baked beans on the stove, and we've never been caught short since.

"When we first came out here she did all our cooking and housework. That's been a long time ago but she is still the best cook I have ever come across. Her cookies transport you to another world and even in Merrie England you don't get Yorkshire pudding such as she puts out. The worst of it is she has never been able to teach our cook to cook as she does. On top of all this she knits all my socks and sweaters, all Sean's sweaters, and makes Mavourneen's pinafores and nightgowns!

"Of our kids, Terry is the hooligan of the family. He's three and a half. He goes to bed at 7:30 and come hell or

high water, company or no company, when Eloise is in town she gives him his bath and oil rub herself. Sean is eight. He's a funny kid—half dreamer and half mechanic. On his report card he gets A in religion and C in everything else. I don't think I'd want it any other way. If he brought home a report card with nothing but A's on it, it would terrify me.

"As far back as I can remember (and that's from the time I was six) I hated school. Nor have I ever been able to tell myself I was crazy—that those were the happiest days of my life. They weren't.

"Anyhow, Sean goes to bed about 8:00. Mavourneen is ten and she stays up until 9:00. She's a grave little thing whose life is wrapped up in music. I think she is going to be a very accomplished pianist when she grows up. Arthur Rubenstein bought our old house, right next door to where we live now, and he keeps an eye on her musical education. She's practicing when we get up in the morning and she practices every chance she gets all through the day. We practically have to drive her outdoors to play with the other kids.

"I asked Eloise once where she finds time for all the things she does. For, invariably, when I come home at night, despite her activities that keep her so closely confined to her office, she has got home first and I always find her reading to the children. Her answer, in effect, was that she felt like a slacker because she wasn't able to do more. She's like Zola, who said, 'So little time, so much to do.'

"People tell me I'm one of the actors who hasn't changed through the years. If it's true, I have Eloise to thank for that. When an agent gets hold of me and begins telling me I'm not getting the breaks I should and what he could do for me, Eloise kids me out of thinking I'm the great lover type. 'If you weren't playing the kind of parts you're best suited to,' she'll say, 'you would never have lasted this long.' If we go to a preview of one of my pictures and the back-slappers come up and start handing me that 'Great! Best thing you've ever done!' routine, Eloise will take me down a peg before I get a swelled head. 'You were good, of course,' she'll say, 'but I certainly don't think it's the best thing you've ever done. Remember so-and-so? Do you honestly think this was as good as that?'

"Before the war broke out we had never been separated more than a few days at a time. Even when I went on location I always insisted that she go along. It wasn't a question of a jealous wife chaperoning her husband. She always used to say, 'Oh, you go alone. I would only be in the way.' I was the one who insisted upon her going. I missed her if she weren't there. Now, when she's here I'm gone. When I'm here she's gone. Those three and a half months I was in the Pacific area were the longest I've ever spent. If it hadn't been for leaving the kids alone so long I would have insisted upon her going there



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with me—and she'd have gone—and done a swell job of entertaining, too. She was an actress before we married—and a good one, incidentally.

"When I came home from the Caribbean I was so homesick for her I wired her to meet the train in Albuquerque and ride in with me. Jane Wyman, whom I had just met, happened to be on the train. In fact, that was where I met her. When Eloise joined me Jane sent a bottle of champagne to our stateroom with a note: 'I know I've seen the last of you for this trip—and probably for two or three weeks. But, after you've got used to each other again, give me a ring and let's all have dinner together.' She was right, too. It was like meeting a new girl and falling head over heels in love with her. I didn't want to see anyone else and I begrudged every minute I had to spend away from her."

At the moment Pat is busily engaged in making "The Amorous Ghost" (formerly called "Man Alive!"), with Adolphe Menjou, Ellen Drew and Rudy Vallee. "A distinguished cast," vouchsafed Pat, casting a dubious glance in the direction of Mr. Menjou who had joined us.

"A very distinguished cast," Mr. Menjou corroborated, ignoring Pat's innuendo.

"Well, anyhow, working should take your mind off your loss," I consoled him.

"Loss?" he repeated. "What loss?"

"Eloise," I reminded him. "She's away, you know."

"Eloise? Away?" he parroted. "Confound those Japs and Heinies!" he exploded. "It's hell when you're in love and only half-married!"

with washing the dishes. The moment I turned those Lalique glasses in my hand with the towels, they would break. My wife finally begged me to stop helping her with the dishes. It was costing us far too much money!

On the screen I may seem like a big lumbering guy. Off the screen I feel twice as big and ten times as lumbering. I wear out my suits at the shoulders first from bumping into walls. I just have to live in a big house. When I lived in a small apartment in New York, with narrow rooms, all my suits were worn out at the shoulders.

Swimming is my favorite sport, but I never go swimming without returning full of bruises. I am always banging my legs against the rocks.

I am also fond of bicycle riding, and before the war I used to love to race bicycles at a speed you would have sworn no bicycle could reach. I would keep taking the bicycles to the serviceman to have the sprockets enlarged so I could ride 38 miles an hour. I am a little bit large for a bicycle, and so I often got into difficulties. Once I was racing my bicycle past a truck—and after I had passed the driver, I turned back to give him the ha-ha, when a drain nearby threw me completely over, smashing both tires, one wheel and me.

When I was new at Paramount, the people there used to be astonished when

I arrived wearing a sweatshirt, bicycle shorts, and a half dozen bandages on my elbows and knees. But my knees and elbows are used to such treatment. There are a number of things physically wrong with me as a result of skiing, football and wrestling during my college days. I smashed my knees at football and fractured my ribs and hips skiing into a tree.

When I went down to my draftboard, they were astonished at all the things that were wrong with me. By the time the doctors got through examining me, my chart had more criss-crosses on it than a centipede has legs. Finally I came to the draftboard representative who sums up the whole thing and gives each man his rating. He looked at my chart in astonishment. "What vocation are you in?" he asked me.

"I have a contract with Paramount," I told him.

"Oh, that explains it," he said. "You're a stunt man, aren't you?"

Believe it or not, that actually happened.

The story of my romance with Barbara is another believe-it-or-not for Ripley. We met in New York, through a showgirl whom I had been dating. Leone Sousa, who had been in a stage show with me. Leone used always to rave about her friend, Barbara. She said Barbara was her very best friend, and she wanted me

Sonny Tufts Speaking

Continued from page 32



Exciting!

**says Mrs. Charles Boyer—
glamorous wife of the screen's
leading romantic actor**

MRS. CHARLES BOYER:

SMART MODERN MAKE-UP is a "must" for a wife who wants to hold the screen's leading romantic actor. Your exciting new shades in Tangee Satin-Finish Lipsticks are just what my lips were waiting for. And for super-excitement I choose that rich dark Tangee Red-Red.

CONSTANCE LUFT HUHN:

YES, MRS. BOYER, my new shades in Tangee Satin-Finish Lipsticks really are going places... they're going on the smartest lips in America. You'll find, also, that these heavenly colors have a perfectly delightful habit of staying on for many extra hours. There's no run... no smear. Tangee's exclusive Satin-Finish insures lips that are not too dry—not too moist... lips with a soft, satin-smooth radiance that works wonders for your charm... In Red-Red, Theatrical Red, Medium-Red and Tangee Natural.



CONSTANCE LUFT HUHN
Head of the House of Tangee
and one of America's fore-
most authorities on beauty
and make-up.

Use **TANGEE**

and see how beautiful you can be

to meet her. Well, you know how those things are. A beautiful girl's best friend is usually not very good-looking. As a rule, she is supposed to look like the kind of girl you'd rather not be caught with on a blind date.

I wasn't very eager to meet Barbara, but Leone insisted, "You simply must meet my best friend!" And so we met. I took one look at Barbara and my heart was in my throat. She is tall, with jet black hair and eyes so brown they are almost black. Her fair skin forms an amazing contrast to that jet black hair. She is very Latin-looking. Never before I met Barbara had I believed in love at first sight. It was just something poets wrote about. But from the moment I met Barbara—well!

On our first date we walked in the park with her Scottie—I mean her two Scotties. When a fellow goes for a walk in the park with two Scotties on his first date, you just know it's love. We were married six months later.

Barbara had been a Spanish dancer and had studied concert dancing. She was very good at it, but her heart wasn't in it. She was not at all ambitious for a career—she is a wonderful homemaker and she gave up her career without any compunctions. She is a wonderful cook and is very talented. She designs all her own clothes, and has excellent taste in interior decoration.

My wife's pet name for me is "Bambi." This goes back to the time when the picture "Bambi," Disney's story of a deer, was released. I was mad about the picture, and every time it played at any local theatre within twelve miles of where we lived, I said, "Let's go see Bambi." We saw it at least eight times. Nights when I would come home, Barbara would be all ready to step out. She would say, "I see 'Bambi' is in town. Here we go again." At home and at parties I did imitations of Bambi, Thumper the Rabbit, the owl and the skunk. By the way, have you heard, is "Bambi" going to be revived again? I really would like to see it again.

Barbara is a wonderful wife—what other woman would go to see "Bambi" eight times simply because her husband liked the picture? But I have one complaint to make. Listen, do you think a dollar a day is enough spending money for a man? That's my daily allowance—when I remember to take it. Sometimes I leave the house without any money at all. When I say, "Darling, I need some money," I try to reach for a five dollar bill, but Barbara always forestalls me. She seems to think a dollar a day is enough, and on Sundays and holidays she figures that I don't need any spending money at all. As a result, I always have to keep borrowing money from my stand-in, and some day I'm afraid he'll say my credit is no good.

People often ask me what I'm making under my contract with Paramount. They're amazed when I say I don't know. But I never see my paycheck. Barbara gets that. For all I know, I'm making seven dollars a week. I guess this all came about for two reasons. One, in the days before we were married, I was always extravagant with money. My mother used to say my father spoiled me.

My father used to say my mother spoiled me. I had all the money I wanted.

The second reason why, I guess, Barbara has taken over the Sonny Tufts finances is because she has a much better business head than I have. If someone in the family has to buy a car or a bicycle, it had better be a Barbara. If I bought it, I would probably pay twice the price anyone else would, because I am no good at bargaining.

To this day, "So Proudly We Hail" and "Miss Susie Slagle" are my favorite pictures, among those I have made. Meeting Paulette Goddard and playing opposite her was a wonderful experience, too. When I saw how friendly she was, I began asking for advice about everything. Was my haircut too short? Or was it too long? Was I reading my lines right? Why did the cameramen shoot the scenes the way they did? Why did the electricians do thus and so? Was I wearing the right costumes? What was wrong with my mannerisms? Was my voice all right?

Paulette gave me a friendly and helpful answer to all my questions. But she thought it was funny that I came to her for advice about everything. When we made "I Love A Soldier" together, I went through the same routine with Paulette. This time, I asked her twice as many questions. For after all, I figured, she knew me twice as well.

One day when I came to Paulette's dressing room, there was a sign hanging up on the wall outside. "Paulette Goddard Information Bureau." One of the girls from the publicity department was asking Paulette why she'd put up the sign. "It's for Sonny Tufts," she explained. "He asks me everything."

At that very moment, I poked my head inside the door. "Paulette, what do you think I ought to wear in this scene?" I asked her.

Paulette began laughing. She turned to the girl from the publicity department. "See what I mean?" she said. But she told me what to wear.

She gave me a great deal of other advice which has proved invaluable. She told me always to be on time for interviews and to cooperate with the publicity department. She gave me advice about acting. She said, "Don't get any big ideas as to what type of pictures you should do. It will take you from three to five years before you become sufficiently well-known so that you can afford to do that. Meanwhile, appear in every picture you're asked to do. Remember that the studio is just as interested in building you up as you are in being built up. Get your face on the screen as often as possible."

I sure have followed Paulette's advice. Ever since I started, I've been making picture after picture. I now have seven in the back-log waiting to be released. In fact, I've made so many pictures that a friend of mine once called me on the phone and said, "You know, Sonny, I went to a picture yesterday and I saw something very remarkable. I watched the picture from beginning to end, and you weren't in it."

Now I hope you see why I don't have to make up any stories about myself. The truth is fantastic enough.



CAROL BRUCE

Singing Star of Stage, Screen and Radio . . . says

"Of all the deodorants I have tried — and I've tried a good many — I like *Arrid* best, because it deodorizes, and stops perspiration too. It is so gentle, yet effective . . . so easy and pleasant to use."

Carol Bruce

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No More Kid Stuff

Continued from page 24

years come along. So, in spite of everything, the rags-to-riches story remains fresh in the memory despite repeated telling.

"Sometime, ten years or so from now," Bob says, "maybe I won't think about the tough hills any more. Perhaps I'll be satisfied and smoothly comfortable. I ought to have a pretty good sockful of what it takes by then, and money has a way of obliterating the sharp edges so that, in retrospect, the whole picture seems a steady upward climb and the hardships are no longer hardships but adventures."

Money has come to mean more to Bob Walker since he arrived in Hollywood. "In New York money was something you bought a pair of shoes with," he says. "Out here it's an entirely different matter. In Hollywood money means superficialities, like excellent cars and a home that you like to show to people. It means security and a hedge against all the tough things that could happen to you again. Yet I was pretty happy in New York. Maybe happier than I'll ever be again."

That's strange talk coming from a young man who was a hit in "See Here, Private Hargrove," "Bataan," "Thirty Seconds Over Tokio," "Since You Went Away," and "The Clock," and who is looking forward to such important MGM productions as "Peg O' My Heart" and "Melancholy Baby." Yet he likes to

think about the times in Tulsa when he was broadcasting with Jennifer Jones and they were able to save enough out of their \$25-a-week salaries to get married.

For quite a long time radio looked like three squares a day to Bob and the limit of his horizons. "Hollywood didn't want any part of me," he says, grinning wryly. "I'd come up for a test and the guy would pinch my arm and take a quick gander at my mug. 'It's all wrong,' he'd say. 'There's something out of line with your face and you're too skinny.' Then I'd go back to the dreary little room where we were holing up and take a good look at my face in the mirror. It *wasn't* very reassuring."

Today Bob Walker remembers the yearning youngsters he has known all along the road he has traveled. And remembering, he stays humble. He knows that in every career there is a large element of luck. If Gordon Oliver, a fellow actor whom Bob knew in the lean days of New York, hadn't said to him one day, "Mind if I see what I can do in pictures for you?" he might still be doing radio shows. It just happened, at that time, that Metro was looking for a slat-bodied kid to play the lead in "Bataan." He tested and before you could say sensational, Al Altman, MGM representative, had him on the way back to Hollywood where he had previously failed so dimly. "Some of those kids I'd known

back in the Academy days were pretty good actors," he says.

Yet, conscious as he is that fortune plays a large part in any man's career, Walker is realist enough to know that one must have what it takes in the clinches. No matter how often luck waves her wand over you, there still must be that last final residue of real ability when the chance to make good comes along. That's why he feels so sorry now for the boys and girls who, dazzled by the imagined splendors of the stage or screen, fight upstream against a tide which in the end must inevitably flow against them. "People born with a great yen to do something simply ought to be given the requisite ability to make their dreams come true," he says. "But it doesn't seem to work out that way, and in cases where it doesn't, it's always pretty sad."

Asked what career he would have chosen had not the movies beckoned at last, Walker admits readily enough that he would have tried to be a good writer. His dad was a newspaper man back in Salt Lake and Bob still harbors the suspicion that maybe his dad would have been just as well pleased if he had been born with ink on his fingers.

He regrets that bad eyes kept him out of the army and clings to the belief that he would have been a pretty good soldier. "G.I. cans," he says, "mister, I know all about 'em! I scrubbed enough of the darn things doing 'Hargrove' to last any soldier through his normal course of K.P. duty. I sure got the 'feel' of the Army in that picture. I used to imagine how it would have been if I'd really been polish-

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"They say he drinks only Pepsi-Cola."

ing up those cans in actual Army life. And I decided it wouldn't have been so bad. I'd have liked the Army okay."

Walker has learned much since coming to Hollywood. Taking direction, for one thing. When he was a kid he used to belt out and run away from home every time parental or school discipline became too wearing. Once in Salt Lake, after one of these break-outs, he got a job selling newspapers on the streets, waiting, meanwhile, for his parents to send for him. But the summons didn't come and after that he quit trying to escape authority. He was cured. But he still hated being told. This lasted until he came up against some tough directors in Hollywood. Now when Tay Garnett says, "Look, you're not playing that part right. Try it this way—" Bob meekly does as he is ordered. He thinks Garnett is truly great and gives him credit for saving his rôle in "Bataan."

"I was playing the guy I was supposed to portray as if he were twenty four or five years old," Bob says. "So Mr. Garnett called me aside and said: 'Do you really think an eighteen-year-old would act that way? You're making *Purckett* too mature.' I took his advice and the part came out all right—at least that's what the people said who were kind enough to write in about it."

So well has Walker learned to take direction, in fact, that now he thinks he'd like to have a try at it himself sometime. Oh, not just yet, but when he has outgrown that bashful, young look that he dislikes so much. No matter how much natural talent an actor possesses, he believes a good director can sharpen and focus it beyond the powers of the actor himself. Great pictures are just a lot of words on paper until a director breathes the breath of life into them. "Directors," Walker says, "are the answer. I'd rather be a great director than a merely successful actor."

There is one—and only one—thing that Bob Walker won't talk about. That is his present domestic life. A little more than a year after coming to Hollywood, and after he and Jennifer Jones had scored real success, he in "Hargrove" and she in "Bernadette," they separated. No one in Hollywood seems to know much about it. Their two small sons, Bobby and Michael, live with their mother, while Bob has a small apartment in Beverly Hills. Once in a while he takes his two sons to the beach and helps them build sand castles. "Swell little guys," he says. "Hope neither of them grows up to look like me."

But if Walker is not captivated by his own appearance, the cash customers all over the country seem to register no complaints. His fan mail is increasing with each new picture he makes. After "Since You Went Away," it swelled enormously. Conscious of this and keenly aware of his responsibility to people who like his pictures, Walker is not one to turn a supercilious eye on the bobby-soxers. "Great kids, those little girls," he says. "What if they are enthusiastic and once in a while tear off a couple of buttons? I can spare a few buttons. I'd give 'em my shirt if they wanted it." A very canny young man, Mr. Walker.

Recently he has finished a picture called

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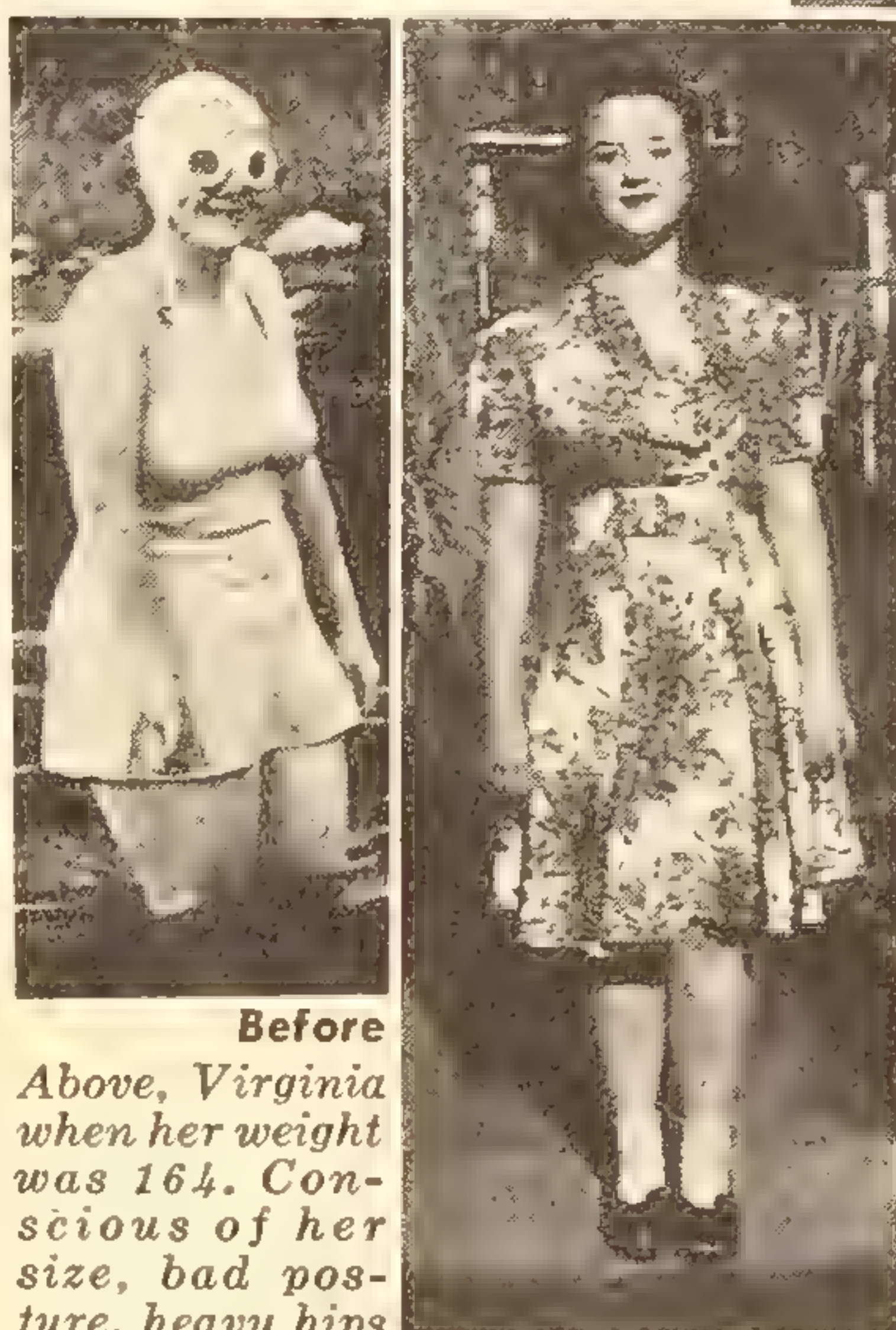
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Before
Above, Virginia when her weight was 164. Conscious of her size, bad posture, heavy hips and legs, she was ashamed to have pictures taken. Center, in three months, down to 143, she kept on, to achieve correct proportions. At right, lovely little Virginia of today, weight now 115, slender, poised, happy, confident.

VIRGINIA'S MEASUREMENTS

	Before	After	Change
Weight	164 lbs.	115 lbs.	- 49 lbs.
Height	5'2 3/4"	5'3"	+ 1/4"
Bust	41"	34"	- 7"
Waist	33 1/2"	24 1/2"	- 9"
Abdomen	38 1/2"	29"	- 9 1/2"
Hip	46"	36 1/2"	- 9 1/2"
Thigh	28"	21"	- 7"

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"Her Highness And The Bellboy." This one has Bob worried a little. June Allyson has the female lead and Bob thinks that together they achieve an effect that is just a little too much "sweetness and light." He yearns for tough parts—good gutty rôles that will bring out all he knows of this trade of his. "To Have And Have Not?" he asks. "Gosh, yes. Who wouldn't like a part like that? Not that I think I could do anything like Bogart can—but you know what I mean. I don't want to be tabbed as an abashed yokel any more. Pretty soon people will think of me as a kind of goofy, half-wistful guy, perennially young without much chance of ever growing up. After all, I'm twenty-six and it's time I got going in some rôles that will give me a little stature."

The Golden Dolly

Continued from page 23

I said to myself. I won't make a fuss over her. I'll ignore her. If she stares at me again I'll take no notice. No. She paid respectful attention very next day, by coming and standing near the desk. Can you ignore a sunbeam? And not find warmth from its glow? What shall I do to make myself known to her? What shall I say? This was one of the miracles they talk about when they talk about a child. You shall be judged solely by actions and by the thoughts you hold in your heart. For words didn't count. She as yet had no words. Mine did not matter. Here was plainly no inheritance of friendship. Hers I would have to earn. I would love to have it.

She lives with her mother and her young and pretty grandma in a large place which is not, due to these times, altogether finished. But it has the unmistakable quality of a loving spirit within. It is home.

Her mother came in from shopping and went first to the nursery. "I've brought you a present, darling," she said, joyously. There were giggles from the big and little one. Pretty soon the little one made an entrance. In very intimate dishabille she paraded before me. Pointed to her feet. Upon them were cosy, tiny bunnies. She pulled at the bright black shoe-button eyes which gave them a sly expression. I told her her 'mules' were simply out of this world. Then she returned to her room. Just before leaving I stuck my head in and waved goodnight. She was prancing away on her rocking horse. Hair flying, cheeks bright rosy, tiny pants, undershirt and cunning bunnies. She was friendly in a discriminate way. She did not think I was intruding now. But this dolly is going to be sure of her customer!

The miracle happened. Lana and I were talking when the dolly came in. Gently she drew my hand into hers. Then without any ceremony whatsoever she kissed my hand. Patted it. So I knew at last we were friends. Such comfortable friends are we now that whenever she passes me she throws me a kiss. If perchance I'm busy, she says

"BOOO!" and throws me a nosiy smack. When my fourteen-year-old grey persian lamb coat hangs over the banister, she never fails to pat it, although she understands well I'd rather it were a mink.

She is familiar with the squirrels that cross her path when she walks with her Mommy, Granny or her Nana. So breathless with excitement is she when she enters the house it seems that she must burst into words. The other night when her Mommy came home from the studio, the little dolly landed in her lap and for the hundredth time opened her favorite picture book, which is falling apart from wear, for her Mommy to "read" to her. There was a rapturous expression on her adorable face as she pointed. "BuRRRdd!" she gasped. Very definitely you understood that she was talking about the bird that had spoken to her that afternoon.

The phone rings and I run to answer it. She toddles after me, handing me the message pad and pencils. Her look tells me I ought to have more sense than to run without them. Occasionally she sits nearby and "writes a letter." A pencil in each hand, she busily engages herself in making circles on a large pad. Then she "folds" it, crumpling it into a small heap. She places this love-note on her Mommy's bed. She writes a letter to her Daddy, too—making the difference known by her attempt to place the crumpled paper in an envelope. She is being taught to say "Daddy" so as to surprise him when he comes to call on her.

One of her daily routines is to climb the steep hill to gather the mail. I can see her from the window. She always delivers something special. These letters she hands to me in the grandest, most efficient seriousness. I tell her it would simply be impossible to keep business going so systematically were it not for her beautiful assistance. She likes that. It is the truth. She is more fascinated by the sound of my typewriter than I am.

As even you and I have our favorite ensembles, so has the dolly. The *pièce de resistance* is a beret. Or, to be exact, what's left of a beret. Her Mommy bought it for her when she was very tiny. She fell in love with it immediately. It is kept in the bottom drawer of her cabinet, and regardless of the outfit she is wearing she will go to the drawer and affectionately extract it. Argument, gentle persuasion is of no avail. She is untempted by the bonnet matching her pretty coat. She planks the shapeless package of blue crochet on her head and is ready to start. If the wind is up she takes no chances. She pulls it well down over her ears. Occasionally she decides it would be nice to wear her blue woolly pantaloons under her starched and dainty dresses. She is a comical and delicious sight right out of another era. But she is probably fooling the public by setting the style for the youngest generation. She has a decided affection for a small mallet. This, however, is neither for her own protection nor for the excitement of conking a fellow over the head. It came in handy when she was teething. Now that she is a big girl and the proud possessor of a dozen and one teeth, she

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cannot part with it. It usually completes her costume.

"Darling, you need a hair cut," her Mommy announced. "Come on, let's play barber." Seated on a bench-chair in the dressing room, enveloped in a bath towel twice as big as the dolly, her Mommy started snipping. The intent and radiant face held her fascinated. She wrinkled her pretty, tiny nose, looked from Granny to me and pointed to the big dolly. "Mama!" she said, in blissful adoration.

As natural, as free, as perfect as the light that comes from heaven is the dolly. She is not extraordinary because she is the child of movie parents. She is extraordinary because she is a *child*. "She shall not be spoiled!" her intelligent mother insists. She is reprimanded for misbehaving—for hanging on to pearls, for grabbing at people's earrings, for being impolite. At these times her mother walks the floor with her and gently talks to her. She does not attempt to stop her crying with petting. She tells her she's a big girl now, and big girls don't do such things. She speaks lovingly, quietly, firmly. The little dolly blinks her tearful eyes in acquiescence. Her Mommy admits it's a struggle for her not to cry, too.

They "play dolly." Her mother rocks her in her arms and throws her into the air. She screams with delight. This the dolly practices on her own dollies. She knows they enjoy it hugely.

She is at ease and poised when she enters a room full of people. She walks among them, looks at them. Always upon introduction, she presents her hand and expects a *good* handshake. She does not curtsy. Once in a while she puts herself in a lap she thinks she'll like. She is undismayed when they tell her she is beautiful. She is accustomed to being in the midst of beauty.

Sometimes she comes up to me and pats my hand and says "Baybee!" This makes me feel at once happy and grateful. For it is her way of saying "I love you, too." She received a very choice gift. A tricycle. An event in the life of a child. It is second-hand, but painted a bright, merry red. Now she is experiencing the exciting adventure of learning to ride it. What if she falls? Why, she'll pick herself up. When it is raining outside she practices slowly up and down the hallway. What if she bumps into the doors and marks them? This house was made for a child to play in. And to grow in.

She is intrigued with a small music box in her Granny's room. The other morning she wound it and took it into her Mommy's room. She lifted the lid. Softly it played and she was enthralled once again with its charm. Her Mommy opened her eyes and smiled at such a pleasurable way of being awakened. "H-e-l-l-o, Mama," the words were plainly distinct. It was thrilling to the big dolly and surprising to the little dolly that a brand new greeting had come upon them so suddenly and unexpectedly.

It is enchanting to watch the wonder of the Golden Dolly. I shall look back. And always be glad that our friendship was not a matter of *words*!

Career Runs Third With Joan Bennett

Continued from page 30

Joan's second marriage (when she was 22 and Gene Markey was 37) was to a man who had sworn to remain always a bachelor—and probably should have. Charming, agreeable, with no meanness or jealousy in his nature, he nevertheless liked to play and, without a suspicion of infidelity, managed however to spread his charm over everyone he met. This is not an infallible recipe for making a young wife happy. Deeper than that, chafed with Joan the basic fact that, to her husband, home, according to the observation of friends, was a trifle irksome, a first and unsuspected ball-and-chain, while to Joan home was everything—the true freedom. (Equally close friends of lovely Hedy Lamarr analyze exactly the same way her subsequent marriage to the brilliant Markey.)

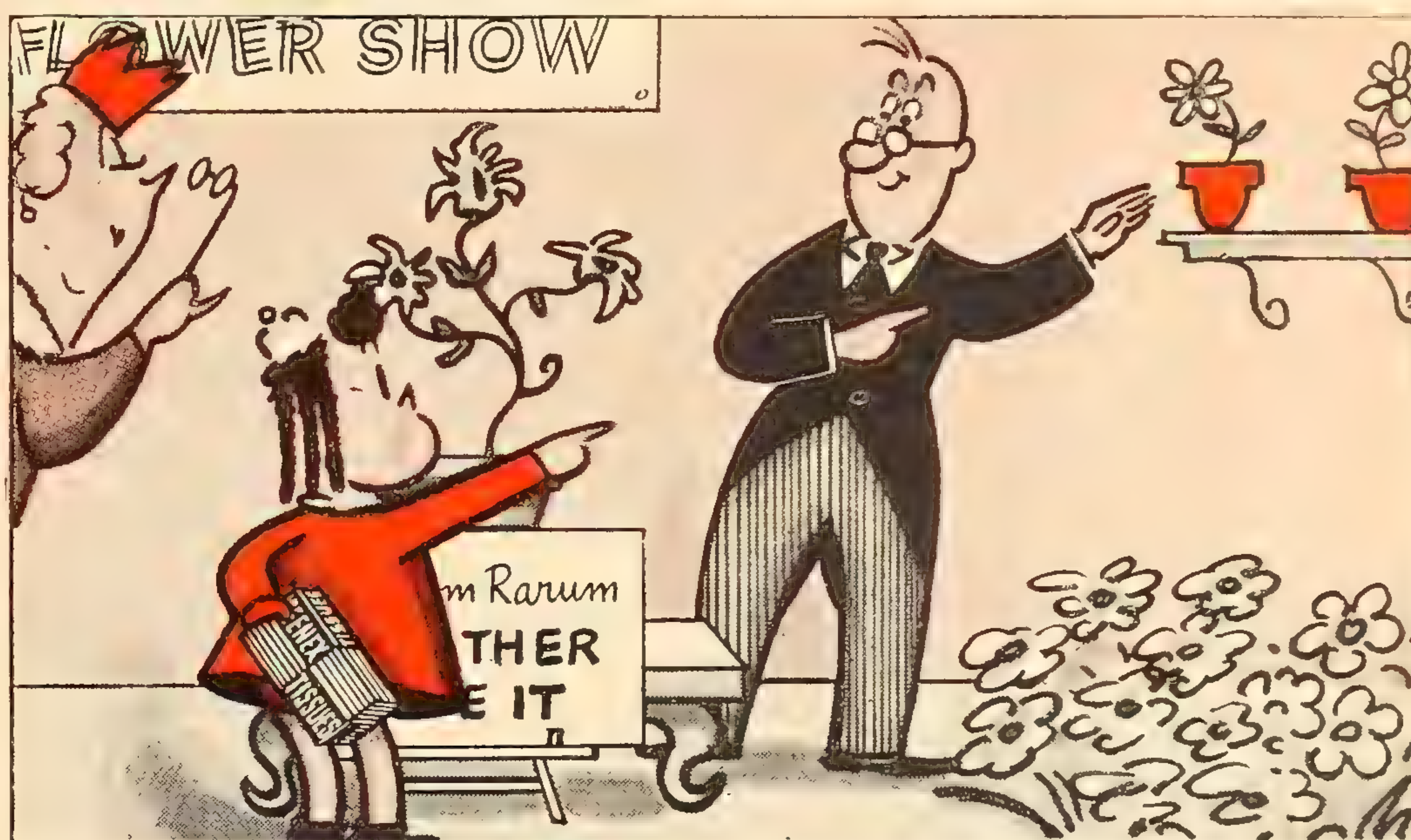
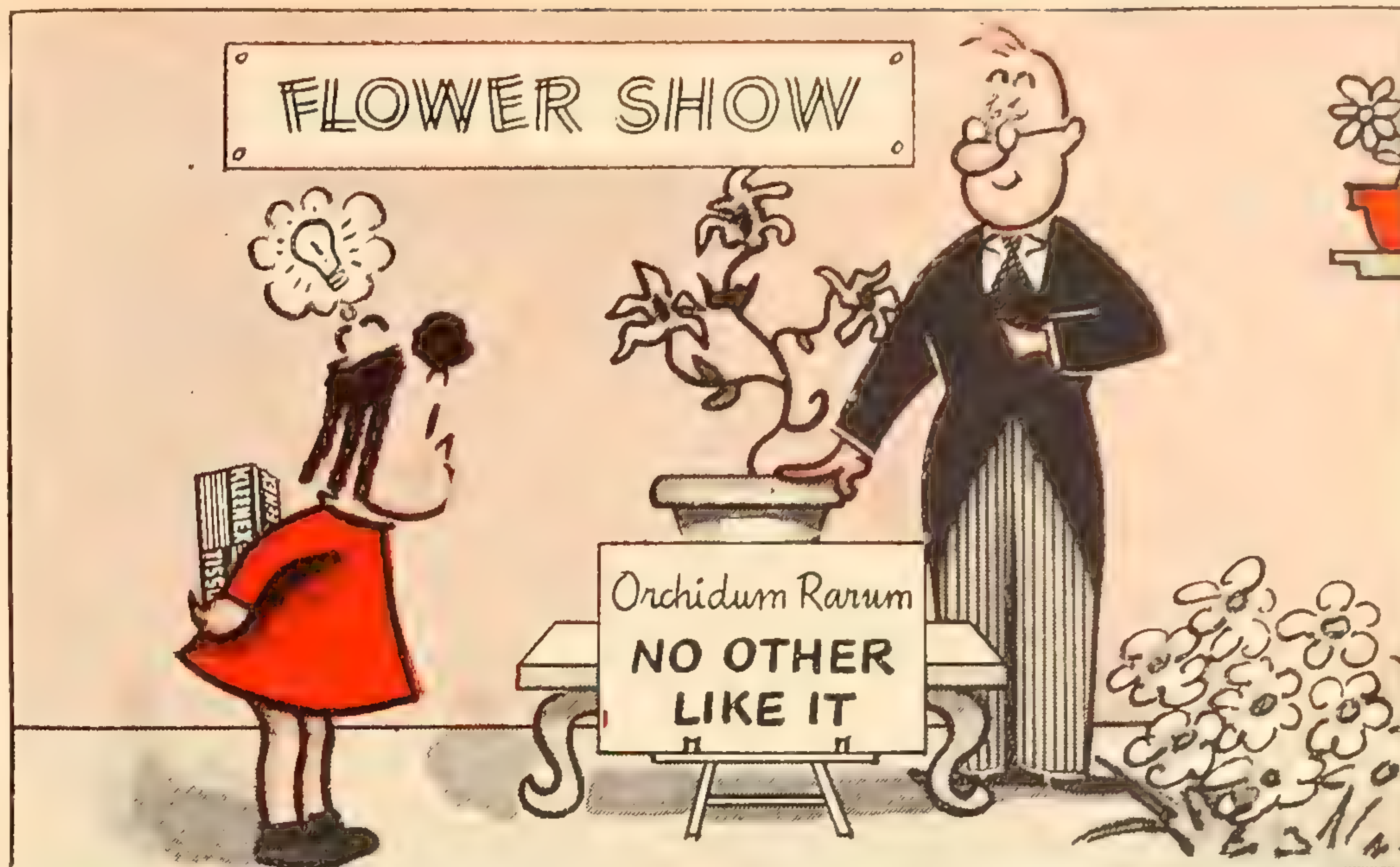
So—you see *some* of the reasons why Joan regards home—even the physical building—as truly important, and the welding of it with love and mutual devotion to the *institution* of home as all-important. The house, these days, seems to radiate that ideal; a two-story English Colonial of white-washed brick, with formal gardens flanking the deep rear lawn and, in front, a circular driveway. On a rise of ground the house overlooks swanky Beverly Hills and collegiate Westwood Village with (on those famous clear days you read about) a rollicking glimpse of the blue Pacific. Standing in a neighborhood of homes whose owners are leaders in professions, industries and businesses, the house looms far from pretentious; passing it one would merely think "nice people live there." That acute impression of happy home would be enhanced if you strolled across the clipped rear lawn to the swimming-pool, which is family—not party—size. Young peoples' things—even two-year-old Stephanie's—gleam to catch the eye.

Inside, the upstairs of the house is divided, roughly speaking, into two wings, one for the children, each child's personality regarded; the other wing for Joan and Walter. Joan's room—a luxury she gave herself almost from the time she began to earn good money—is insulated for sound and temperature. Does she sleep! Friends say it's a rare twenty-four hour day when she doesn't tuck in ten hours, though that cannot be true when she is working in a picture. This room of Joan's—beyond the description of a male reporter—is feminine to the core, nothing bizarre, everything for charm and happiness, and featured by myriad bottles of perfume, her admitted and, so far as your reporter could learn, her only extravagance.

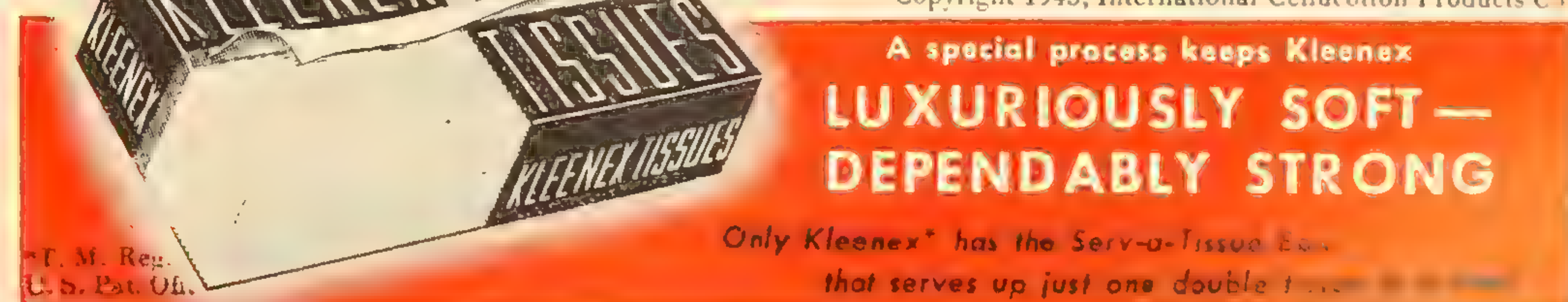
There is also Walter's room, designed by Joan and based on his life-long habit of spending a good part of each Sunday in bed reading. The room faces East, so he gets the morning light; its walls are composed almost entirely of windows and books; the simple bed, scarcely more than a built-in, double couch, is

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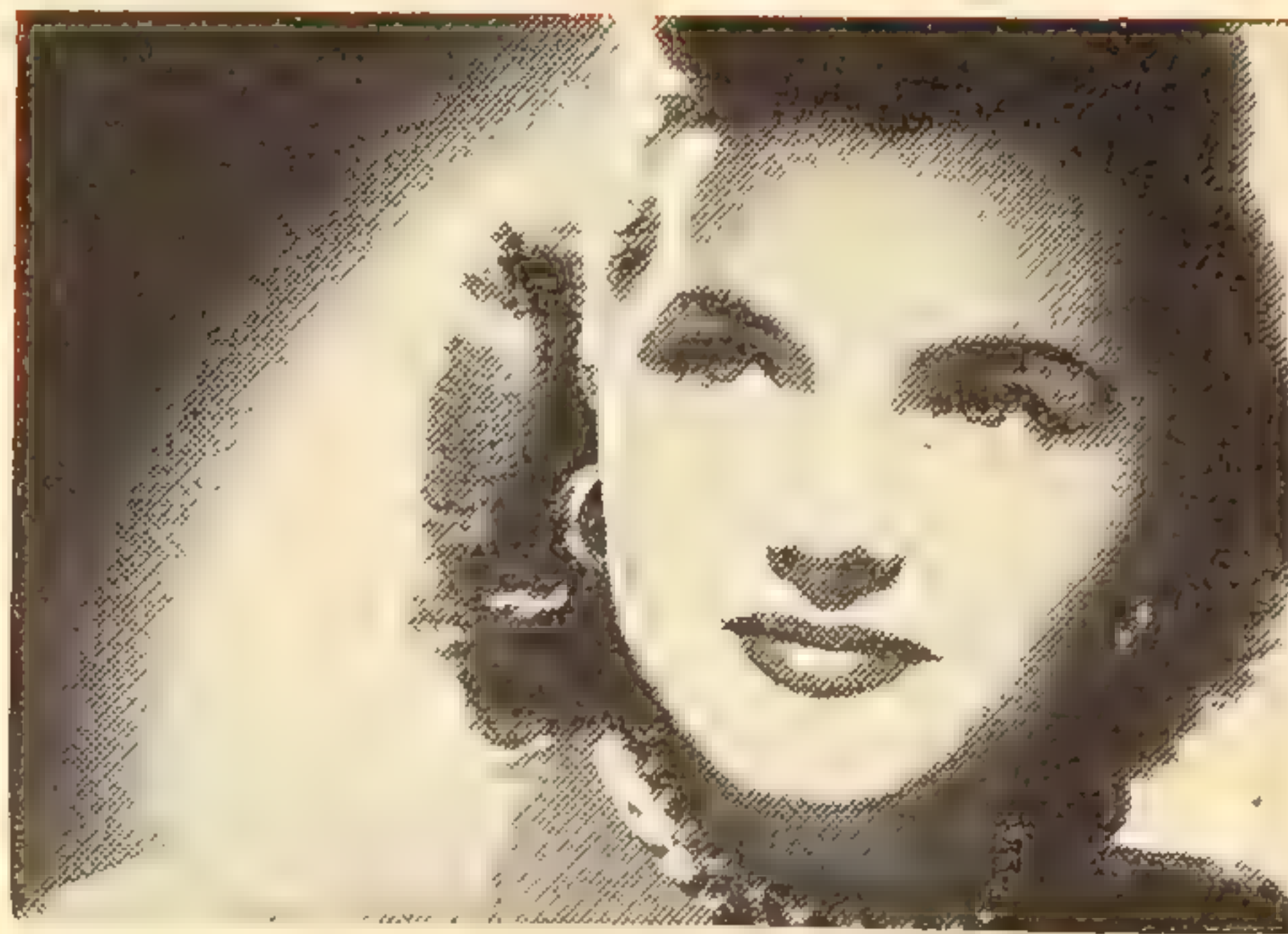


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flanked by books—Walter can read any time he reaches out his hand.

Downstairs, too, the house is divided into two parts—one for utilitarian things of life—cooking, eating—one for "living and fun." Between those wings is a circular hallway and upward winds a beautiful spiral staircase. It has the feel of "a stairway to happiness."

It's easy to understand what all this means to a woman who, born of a theatrical family, knew four different "homes" as a child, plus five or six in the turmoil of her two marriages and during the back-and-forth switches from East Coast to West while she was working out her career. When the Holmby Hills house was nearly destroyed by fire, in 1943, just before the baby was born, Joan said to Walter: "I'd like to sell it to you. I'd like it to be rebuilt in the way you want it." That was done. Although Joan didn't make this remark to Walter, nor has she said it in so many words to anyone else, between the lines of her conversation and shining in her eyes when she talks glows the conviction: "This is the Wanger home—the Wanger home forever."

To "organize" that home, keep happiness at peak among its occupants, and yet remain a movie star, Joan has more help than she would have if the career phase were out. A girl who likes to do things herself, for herself and for those she loves, she nevertheless has and needs four assistants: a cook-housekeeper, a maid (not a personal maid, but to keep the house clean), a secretary and, for Stephanie, a nurse.

Joan's day begins, when a picture is shooting, around five-thirty or six o'clock. The nurse has Stephanie awake then (no urging is needed!); Joan has a brief affection-session with the baby—then, with the housekeeper-cook, a full runover of the home plans for that day. If Walter is having an early chore at his studio, too, Joan and he breakfast together; if either has a chance to sleep late—the other's blessing goes with it!

Joan then sets out for the studio, driving her small car and talking the business and correspondence day over with her secretary, whose hands are free to take notes. At the studio, the secretary leaves to do whatever errands that morning may call for; she's back at lunch or a little after, to take correspondence from Joan, who can dictate between scenes—in the hands of a hairdresser—anywhere. Joan, unless she has an interview lunch or a business engagement, usually lunches in her dressing-room.

The moment the picture "breaks"—that is, at the instant the day's work ends—Joan heads for home. Even on evenings when company is coming for dinner, she manages to get in at least an hour and a half, usually two hours, with her children. Even little Stephanie is not pushed back into the nursery; she has a long nap in the afternoon and is allowed to stay up until eight, to be with Joan, Walter, Diana (now home from school in Connecticut) and Melinda. A close friend says: "Joan is socially minded and her small parties,

especially on Saturday nights, when there's no shooting ahead for next morning, are famous—but here's the plain truth: Joan and Walter spend about three evenings a week just with each other and the kids." And your reporter can add this—the entire family goes to church Sunday morning, and the two older girls to Sunday-school as well.

Career running third doesn't mean, with Joan, neglect of career. She simply "shuttles" her acceptances of screen jobs, trying to keep the summer vacation clear (September to May is Hollywood's peak production time, anyway) and managing usually to keep Christmas time and Easter free. Last Christmas, when Melinda came home on vacation, Joan didn't miss a day with her. This spring, Joan and Walter, who had been "saving up" business errands in the East, made their annual trip at that time, so they could have Diana along.

The girls are the big thing in this home, where the smart mother once remarked: "It takes real thinking to make love and home click, and a career requires thinking, too. I've made up my mind I have to do *double* thinking, even if it hurts my head." (Joan's petite head doesn't seem to suffer much. At thirty-five she is one of the screen's loveliest heroines; many think she looked lovelier than ever before in "The Woman In The Window.") Diana, at this writing, wants to be a doctor, Melinda an actress.

If Joan's earlier marriages were complicated by lack of extreme domestic leanings on the part of her husbands, she has no such trouble with the famous Walter Wanger. He really takes to home and family life. Perhaps it's talking out of school to give away personal, homey secrets on a man who is President of the Academy and this-and-that and ranks as one of the world's leading film producers. Anyway, here goes. When the Easter trip East materialized this year, business (and the train reservation problem) decided that Joan and "famous Mr. Wanger" would have to travel by separate trains. Don't listen now, but Walter took Melinda and the baby!

Life With "Pop" Bendix

Continued from page 45

bedrooms upstairs and servants' quarters downstairs. Tess's and Bill's bedroom is as big as a very large living room in some of Hollywood's finer homes. Lorraine's room is highlighted by mirrored dressing room.

Pale green provides the color motif for the panelled living and dining rooms. A curved and winding staircase leads upstairs from the picturesque entrance hall. There is a rumpus room with a Gay Nineties atmosphere off the living room. And down below one of the terraced garden levels, apart from the main house, is a den that is a combination card room, movie theater, and bar.

But of all the striking features, the most important is the nursery where the very young Miss Stephanie presides



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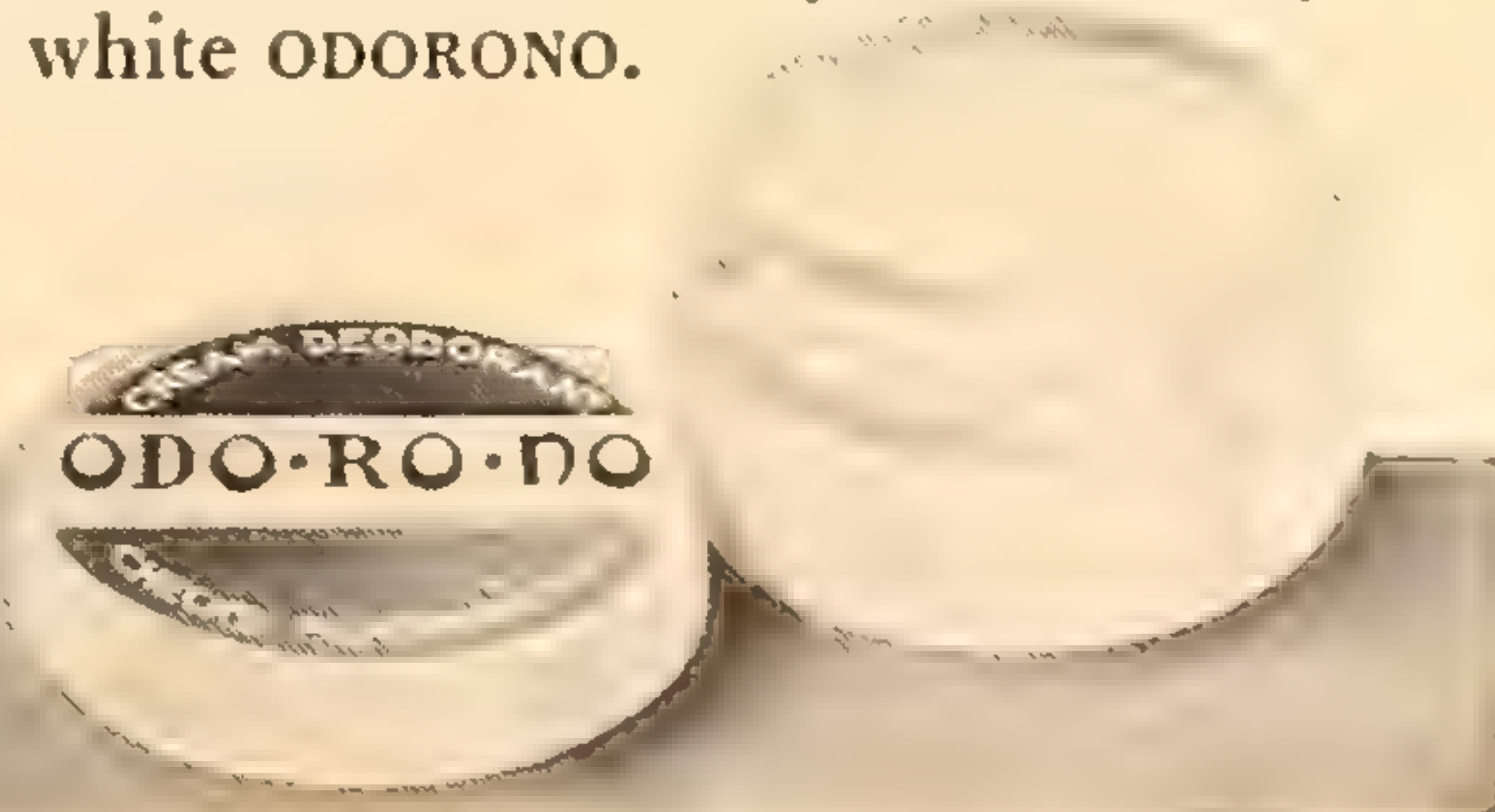
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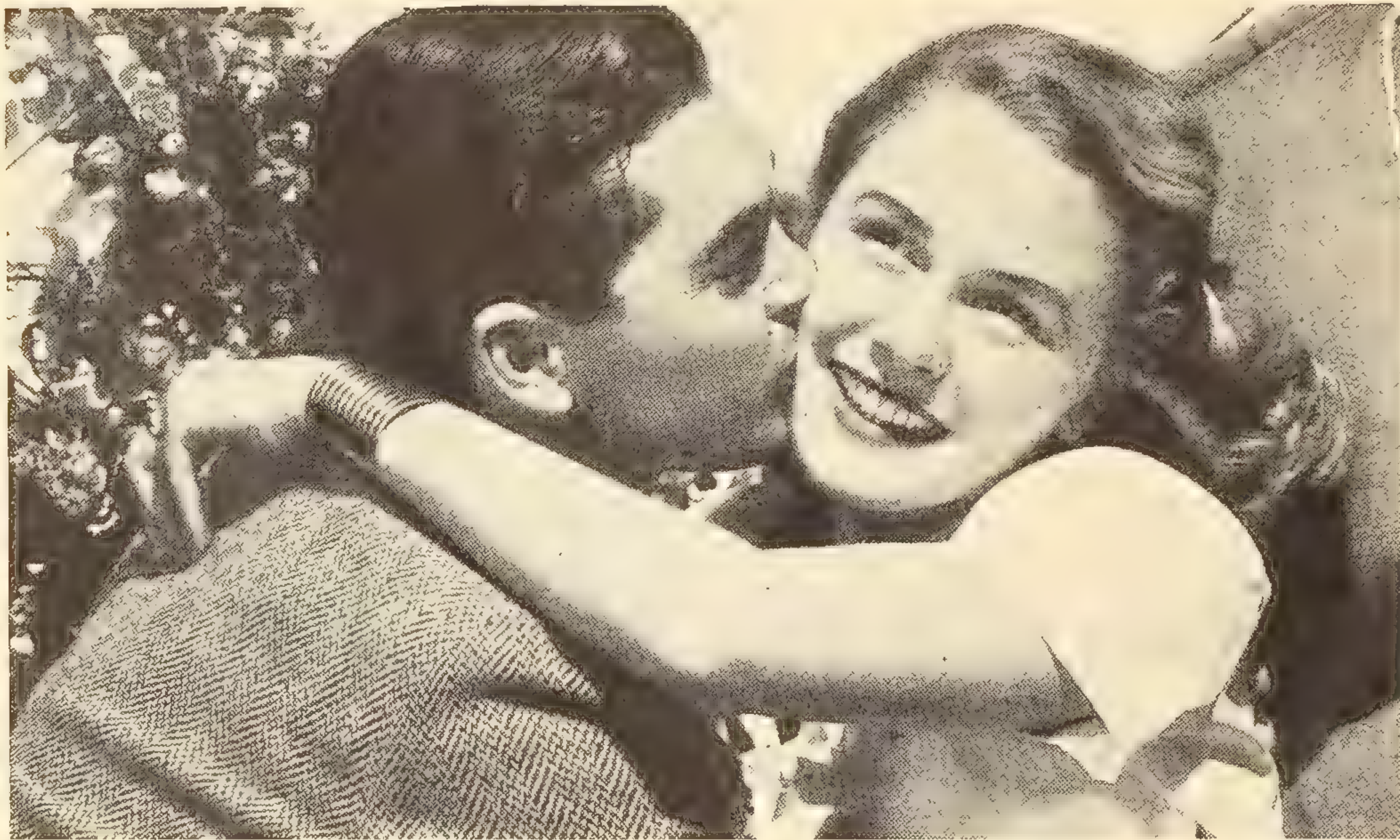
Ellen lives in HEARTBREAK house



Tragic scenes like this, now, in their once-happy home. Tearfully, Ellen seeks the reason. Why has her husband become so silent, *strange*? Little does Ellen realize

her own "one neglect"—carelessness about feminine hygiene—is to blame. How much heartache she would have spared herself if she had known about Lysol!

Ann lives in Honeymoon Cottage



How different the scenes between Ann and her husband, still as loving as newlyweds! Ann, like thousands of modern wives, uses Lysol disinfectant *regularly* and *often* for feminine hygiene. Her doctor advised Lysol solution as an effec-

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in queenly glory. She is a chubby little girl with big blue eyes that seem to be constantly laughing. She chatters whenever she is awake.

"Tess and I had been talking about adopting a baby for a long time," Bill said in his hearty manner. "Lorraine had been heckling us for some time for a baby sister. She didn't want to be an only child. We liked the idea but never seemed to have the time to do any investigating. Then, one day a friend approached us and told us about a girl who had died giving birth to a baby girl. Her husband had been killed overseas. He knew we had been looking for a baby, so he asked us if we'd be interested in adopting her. Tess and I decided we'd take the child.

"When the infant was three days old, the hospital asked us if we would take her home since space was so desperately needed. It was around Christmas time, and Tess and I decided to give the baby to Lorraine for a Christmas present. This brought about difficulties, though, for you know how suspicious and snoopy young girls can be.

"Tess and I sent her out of the house the day the baby was to come home. We told her we had a surprise coming for her and we didn't want her around. She had known nothing about the baby, so she thought we had ordered some furniture for her. Later in the day, after the baby was all settled in Lorraine's room, Lorraine came home from her friend's house. She went into her room immediately. She took one look at the baby and for several moments was speechless. Then she leaned against the wall and said over and over, "Oh, no, it can't be, it can't be!" She came over and threw her arms around Tess and me, crying all the time.

"We decided on the name 'Stephanie' because Stefanotti was Tess' maiden name, and I'd looked through too many books trying to find just the right name to waste any more time. Stephanie was plenty good enough for me. Lorraine chose Ann herself."

Lorraine has taken complete charge of Stephanie with a nurse's help. She has arranged the furniture in the nursery and has seen to all of the decorations. And she doesn't hesitate to remind Tess and Bill that Stephanie is hers. "After all," she says, "she's my Christmas present."

"Lorraine is constantly going out shopping for things for the baby," Tess commented as Bill went into the kitchen to get some coffee. "We were in a store one day, and the first thing I knew she had bought thirty dollars' worth of dolls for the child. I dragged her out quickly, reminding her that Stephanie was a bit too young for dolls."

The conversation naturally turned to Bill's reaction to his new daughter. And what was revealed followed the pattern of all proud papas. "Bill wasn't worried about Stephanie the way he was about Lorraine when she was a baby," Tess told me in her usual warm, friendly way. "He enjoyed her from the first moment. He does love her so much. Not that he didn't love Lorraine, too—he idolized her. But Lorraine was such a sick baby we never had a chance to

enjoy her. Then, too, Bill was always worried that he could never give Lorraine the things he felt she needed. We weren't very well situated in those days. But he knows he can give Stephanie everything that is necessary—and that means a lot to him.

"Of course, Bill is like all fathers—he's a problem. He calls the nurse all day long from the studio where he's been making 'A Bell For Adano' and 'Don Juan Quilligan.' He asks her if Stephanie has had her bottle yet, if she's had her banana and water. He fusses constantly about the baby not getting enough to eat. When he's home, he's even worse. He's forever going into the nursery. Every time he leaves her the baby is, strangely enough, awake. The nurse finally came to the conclusion that he woke Stephanie up on purpose to play with her. He always swore he didn't, insisting she was awake when he went in.

"He raves about her to everyone. Once in a while, I tell him not to talk about her so much, but his only comment is, 'She's the most beautiful baby in the world, isn't she? Okay, then why shouldn't I tell everyone how wonderful she is?'"

"Look, I'm no more boastful than you—or your mother," Bill quipped as he came back into the room. "I've heard you over the phone gushing about the baby. And as for your mother, she hasn't even seen the baby and yet you saw how she went on in that letter."

Bill was referring to a letter Tess' mother had sent a few days after Stephanie came into the house. It was so beautiful, so full of heartfelt sentiment that Tess is going to keep it.

"When Stephanie is old enough for us to tell her she is an adopted child," Tess said sincerely, "I want to show her the letter so she'll know her grandparents loved her as much as we do—just as much as though she were really our own child."

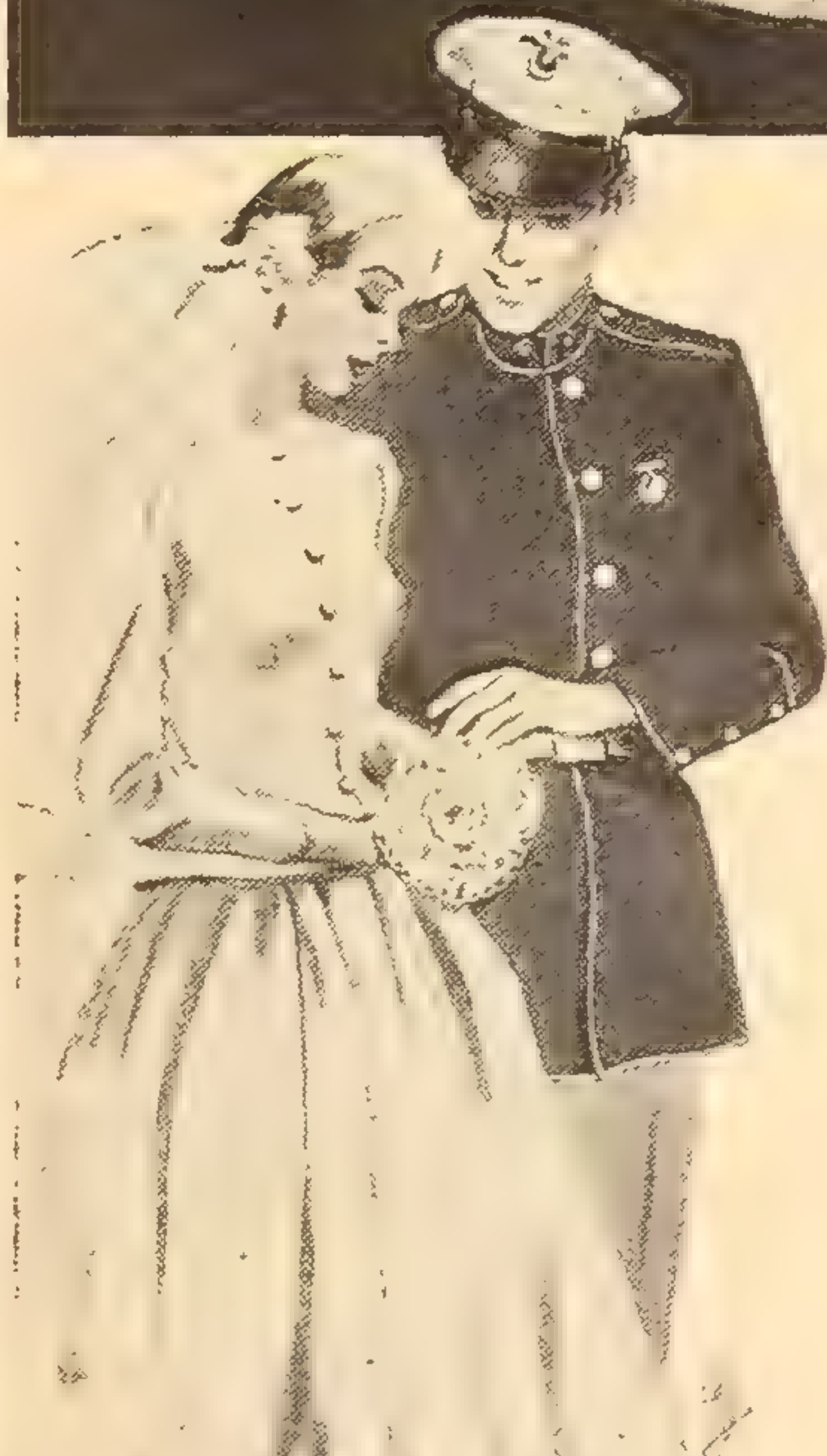
Bill has already tried his hand at changing diapers, and he's not doing so badly. Tess says he was all thumbs when Lorraine was little, but he seems to have gotten the hang of it with Stephanie. He's also walked the floor with her several times. But here he is different from most fathers. He doesn't try to get the baby to sleep. He talks to her and gets her laughing—so naturally, she doesn't get off to the Land of Nod in a hurry.

After Bill and Tess had decided to get a house, Tess began to shop around for just the right place. She shopped every day for two months. She went to every agent she could think of. She talked to others on the phone. She told them exactly what she wanted. There were two requirements: the house had to be a colonial with pillars and it had to have a bathroom *with a shower in it* for Bill's exclusive use.

"The shower was important because Bill prefers it to a bath," Tess remarked, with a sly grin at Bill. "In fact, he loves to shock people by telling them that he never takes a bath.

"Well, I had calls from every agent in town. They all said they had just the right place for us. But I had for-

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Step Out for Summer

Continued from page 16

mand today, varying from a very light shade to deep, deep tan. And it comes in stick form, cakes, mitts, and liquids. It is a good idea, at the beginning of the summer when your tan is very light, to choose one of the warm, rosy beige tones, and as your tan deepens, switch to a richer, darker brown. As a caution, let us remind you that best results are obtained by following the directions of the manufacturers. Some methods of application will differ from the above because of the basic ingredient of the makeup.

When your legs are made up—for a final glamor touch, apply a tiny tint of rouge to each knee. This is especially effective when you are wearing that sleek bathing suit, or your new "shortalls."

Treat your toes to a makeup, too. A pedicure can do amazing things for your morale. Clip your toe-nails straight across and file the edges smooth—and use a rich oil on your nails and cuticles. For the final finish, choose a nail polish which harmonizes with your fingernails.

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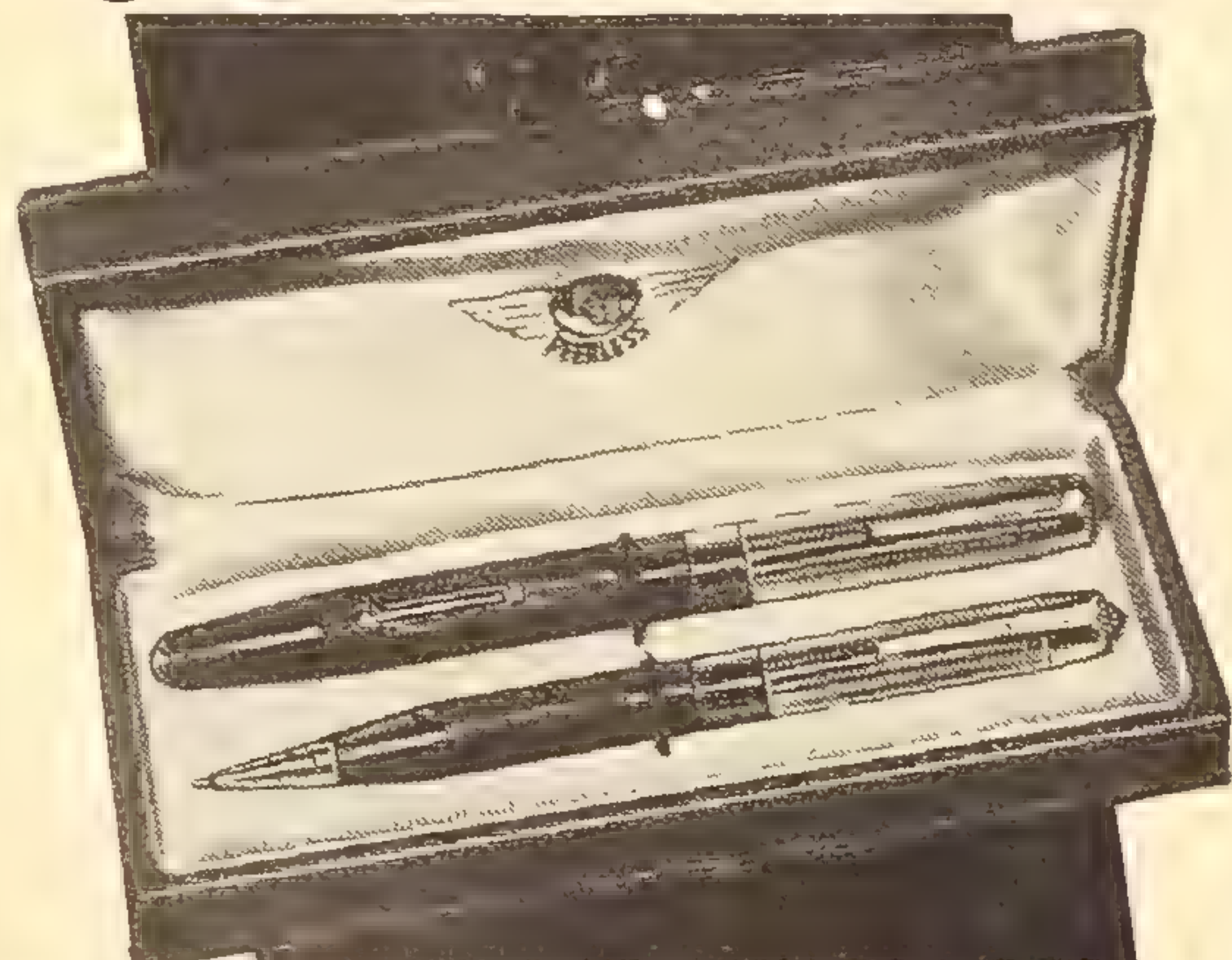
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What's Ahead For The Boys Who Come Back Home?

Continued from page 20

dential unit citation for being in the first landing wave that hit Tarawa. Louis has also seen service on the Atlantic patrol and on Guadalcanal. He received a medical discharge last August and now is back on the screen for the first time since June of 1941 starring in "Ten Little Indians," the film version of Agatha Christie's murder mystery.

Louis didn't look too different from the last time I'd seen him. Maybe a few more lines. He was still as friendly as ever. But as we talked, I sensed a new and more serious outlook on life than he had when he left. Louis has seen too much not to be affected by it.

"Don't set me up as any authority on this subject of returning servicemen," Louis said flatly as we began to chat. "It's such a big subject. Such a personal thing with a man himself. All I can do is to give you my ideas which are based on what I've seen—and what I've felt."

In Louis' estimation, any man who is inducted or who enlists is making the welfare of his country a personal problem. He, therefore, believes that it should be the personal problem of the country to see that those men who return are given a break.

"I know a lot of chaps under twenty-one who are not young boys but men," Louis said intently. "They have definite ideas on their place in the country. And here I'd like to add a personal note. I feel certain that these boys should have had the right to vote along with the other men in the last election. Even though they hadn't reached twenty-one."

"In times of peace, perhaps a boy's experiences aren't full enough for him to vote before he's twenty-one. But in times of war, I feel that if he's old enough to fight, he's old enough to cast his ballot. What strange metamorphosis happens to a boy anyway on his twenty-first birthday that makes him suddenly a better citizen? I think these boys who come back and ask to be allowed to vote are perfectly within their rights. I only hope that the parents of such kids will not be too surprised to find they are no longer as young as they were when they left for war."

"To go on with the business of solving the problems of the returning servicemen, I also feel a vital organization of their own should be formed so they can have a voice in the affairs and government of the country. And while the idea is not original by any means, they certainly should have their jobs back. Women should give up the blow torches and go home and have babies. When people have thought in terms of destruction for so long, it is more than time for creation. That is something for the boys—and their girls—to think over."

When Louis returned to this country, he experienced something of a disappointment. He was also annoyed. And he thinks other men who come home will have the same feeling.

"For one thing, the servicemen

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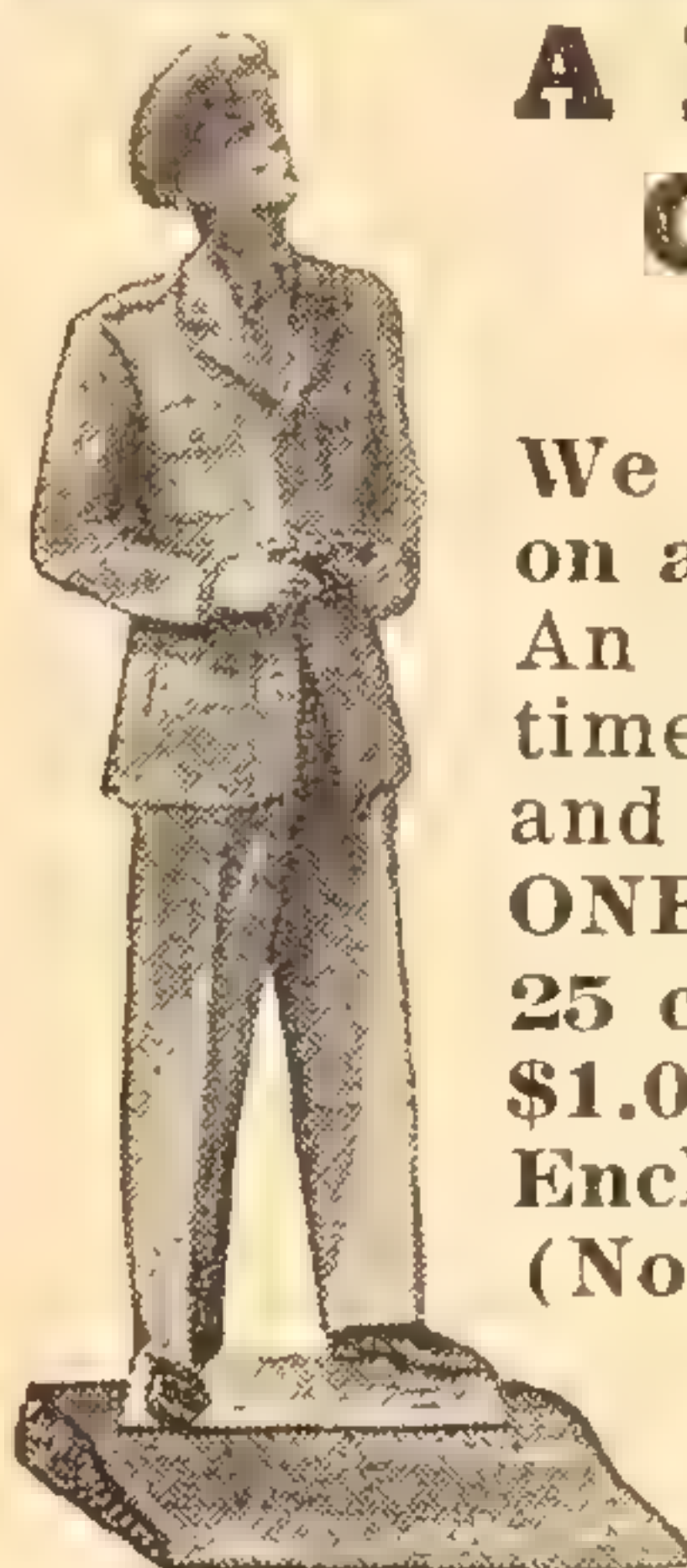
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shouldn't expect to come back and find people here suffering or sacrificing too much," Louis stated frankly, as he returned from doing a scene with Barry Fitzgerald and June Duprez in "Ten Little Indians." "That will be a surprise to many of the boys. When I was in the Pacific, some kids got letters from home saying how hard things were for the folks back home. They couldn't get butter. They couldn't get this. They couldn't get that. Life was oh! so hard. As a result, many of the boys spent their month's pay buying canned butter to send back home. Their one thought was for the comfort of those here in the States. They didn't look upon their own great sacrifices as so much. Then when they come home, they may be in for a rude shock. They'll find some of the public's complacency disturbing. They'll resent gripes about taxes and rationing.

"I think the disappointment many of the boys will feel when they return home will be due in large part to the fact that overseas they think, dream, and live for home. They talk about it continually. They build up their Main Streets and they glamorize every street corner. In many of the forward sections, they have nothing else to do but talk about home. Consequently, their time is filled with the simple things. For example, a guy with a mouth organ is tremendously popular. I've known several men who even carried trumpets into battle with them. I remember sitting on the island on many a quiet night, wondering when the Japs would hit us again, and suddenly hearing a hot trumpet blare out 'The St. Louis Blues' from some dark corner."

Louis then brought up a subject that is close to the hearts of all men who come home—their girls, their wives. He appeared somewhat hesitant about discussing this.

"Many returning servicemen have come home to find their girls—or their wives—not exactly as they thought they'd be," he began after a pause. "That is one of war's inevitabilities—the change between a man and a woman. He'll expect the girl to understand things she cannot possibly understand. And she may not know why he is not just as he was before he left. She may find him not so tender as he once was. He may be more demanding. Or even indifferent to her for a while. It is up to her to note this change and not try to fight it.

"Over there, he has dreamed and romanticized his feelings for her so much that he thinks life will be just another honeymoon when he comes back. But after a while, he is apt to discover that he is really in the fifth or sixth year of marriage and that everything is not as exciting as he had dreamed it would be when he was overseas.

"The man who comes home may often want to go off alone or with his buddies. If his wife or his girl fails to understand this and tries to stop him, he may go even farther away from her—mentally. The girl should not, therefore, try to organize his life too obviously for him. She should try instead to do things *he* likes. And she would be smart not to nag him about his restlessness.

"I don't necessarily mean the girl

should simply overlook it if he starts going off at a wrong tangent. She can help to re-establish his interest in life if she reminisces with him about the things he used to like to do. If she keeps their memories alive, she can also help to bring him new interests.

"On the other hand, no girl can help her returning serviceman to readjust himself—and I detest that word, readjust—by pampering him and by being excessively sympathetic. If she's too sweet about everything, he'll resent it. He may like being pampered for a while, but he'll soon tire of it. Obvious babying has a touch of pity about it, and he hates pity. He'll resent this as much as he resented the toughness of his 'top kick' those first few days in boot camp. Everyone close to a returning serviceman should remember not to overwhelm him with emotion. Remember, they are not poor little boys. They are big men."

Louis got up and paced back and forth. "I don't like discussing that point about a man who comes back and finds his girl no longer loves him," he said finally. "It's not pleasant. But it's a situation many men have already been confronted with. Few men will fight too hard now to gain back a lost love. They are sick and tired of fighting. They realize that there's no point in fighting for something that is lost to begin with. I think the poet Rupert Brooke expressed the feeling in this connection very well when he wrote about the stupidity of 'crying with a crooked mouth for heaven.' In other words, there is no point trying to find or bring back something that is not there. This situation is very bad and it can be avoided if the girl will give her man a chance, if she will be faithful to him while he's away and if she can be sure there is no self-recrimination in anything she does."

At this point, June Duprez came in to rehearse a scene with Louis. After she had gone, Louis remarked lightly, "I never thought I'd be passing out advice. I'm scarcely the type." He relit a cigarette and said, "But here I go again:

"I do feel sure that many of the men who come back will want to resume their education. I hope so. Others will re-establish interest in life by looking for jobs different from those they once had. They will make a conscious effort to get into the right groove. This will demand patience of them, but so will patience be demanded of those around these men.

"All in all," Louis concluded, "the returning servicemen must expect a period of restlessness, of feeling alone. Once this has passed, they will find their niche. With their new intelligence based on realism, they can make of their lives something important. It is up to those who welcome them home to be sure that nothing is put in their path that will bar their progress or their re-alignment to civilian life.

"Above all, these men and their sacrifices must never be forgotten. That is the responsibility and the duty of everyone who claims the privilege of being an American!"

☆

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The Man in the Front Office

Continued from page 37

he is no fraidy-cat. Hollywood may not love him, it's awfully hard to like a guy who makes more in one week than most people make in a whole year, but Hollywood has the greatest respect for him.

When Zanuck, after two years of fighting the war in the Aleutians, France and Africa as a Colonel in the Army Signal Corps, was put on the reserve list and told to go back to Hollywood and make pictures again, everybody thought he'd plunge into a series of those boy-meets-girl musicals which rarely miss at the box office. But Zanuck was too wrought up over what he had seen at the battle fronts. There mustn't be another war. But what could he, Darryl Francis Zanuck, movie producer, do about it? Plenty, he decided. And started work immediately on the screen adaptation of the life and times of a great American—Woodrow Wilson. So they'd call him a fourth term finagler—so what—he'd been called worse!

"I want to help make peace permanent this time," Zanuck told us in his spacious office on the Twentieth Century-Fox lot—and, oh yes, for the records, he wasn't swinging a polo mallet. "Last time Wilson drew up the blueprints for it, but his League of Nations didn't go through. I wanted to show in my film how Wilson's tragedy was a world tragedy—so that this time when the boys gather round the peace table they won't make the same mistake. All I ask of 'Wilson' is that it wake up the public to what we all have to do if we want to have a real lasting peace this time."

Though completely sold on "Wilson" from the beginning, Zanuck admits there were moments when the Cassandras of the industry gathered around and assured him he'd lose every penny, when he had misgivings. During one of those moments he said, "If 'Wilson' is a failure I'll never again make a picture without Betty Grable." But "Wilson," ever since its release last August, has succeeded better than well at the box office. Other producers are sitting up and taking notice. The ground has been broken for a new type of screen production—pictures which are at once significant, enlightening and yet entertaining.

"Wilson" wasn't the first time Zanuck broke violently with accepted movie tradition and found himself in hot water. Ten years ago, when he was at Warner Brothers, the youthful Zanuck kicked tradition in the teeth when he made "The Public Enemy" (and made a star out of Jimmy Cagney), which started the famous gangster cycle in Hollywood. The politicians and grafters who were making scads of dough by looking the other way didn't like it at all, at all. That young squirt in Hollywood had a nerve! Alva Johnston, noted writer, said of Zanuck and this picture, "It would be difficult to name one other thing that applied the lash to the public conscience as 'The Public Enemy' did. The gangster cycle is probably the best social service performed by an agency in America in the last ten years. One of President Hoover's

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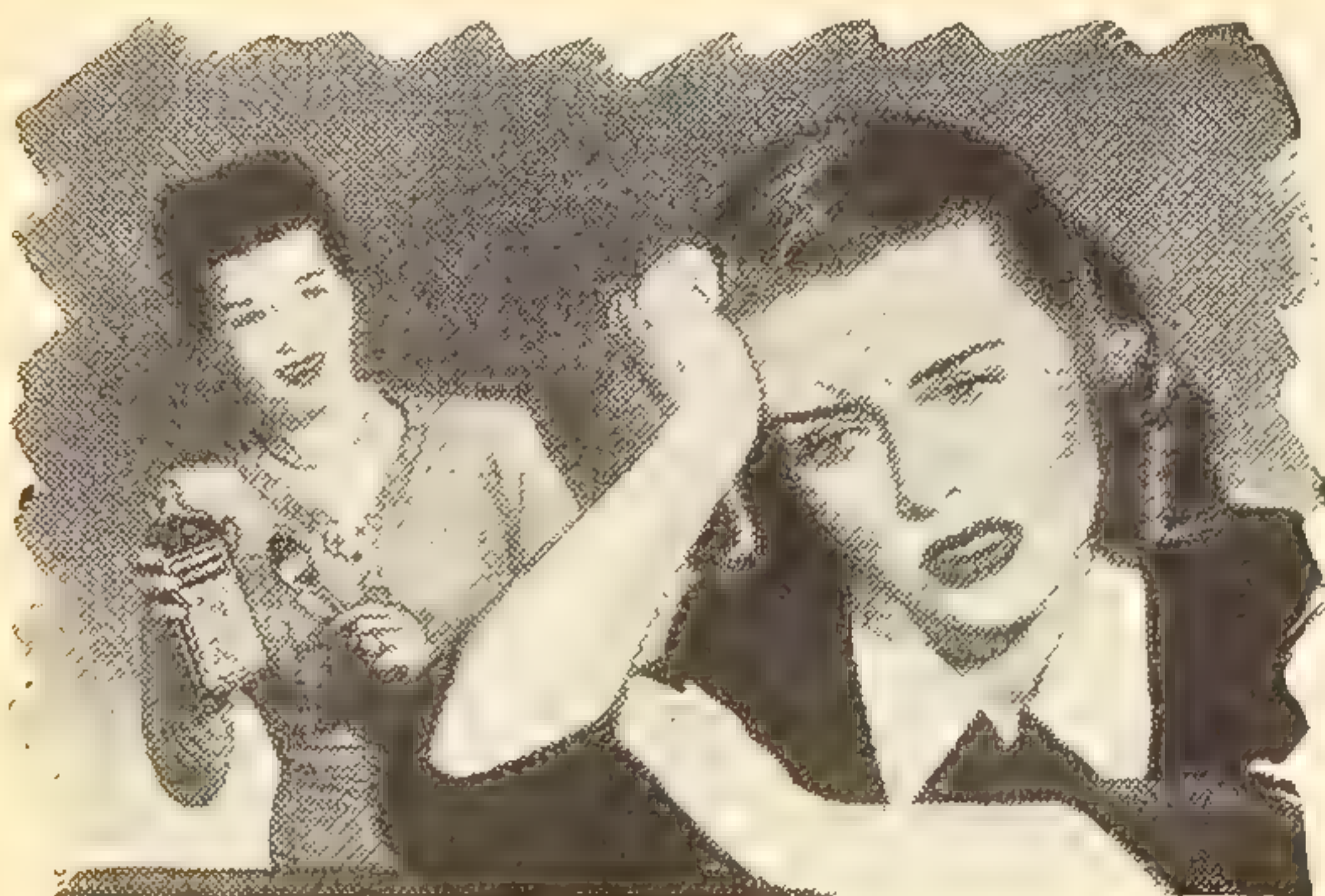
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few accomplishments, the flank attack on hoodlums through the income tax gatherers, followed close on Zanuck's cinematic blasts against a national disgrace."

Again he kicked movie tradition in the kisser in 1939—and caused the biggest free-for-all in his stormy career—when he brought John Steinbeck's hotly discussed "Grapes Of Wrath" to the screen. At that time Zanuck said to writer J. P. McEvoy, "When I made 'I Am A Fugitive From A Chain Gang,' five Southern States banded together and swore to put us out of business. George sued for a million. 'The Grapes Of Wrath' has a great message—my contract with Steinbeck says we must not destroy the theme. It's a powerful book, and a stirring indictment of conditions which I think are a disgrace and should be remedied. If that makes me a Communist or anything else, that's okay with me. Sure, I'm getting hollers, and that's nothing to what I will get, but I don't believe Steinbeck is any more communistic than I am. Sure, it's a gamble, but I have gambled before on what I thought was pure box office. Why shouldn't I gamble on something I think will make a great picture?"

"The Grapes Of Wrath" paid off well at the box office. In fact, only one of Zanuck's attempts to come to grips with the realities of American life has been a flop, namely, "The Ox-Bow Incident," which was a grim cinematic treatise on mob psychology and its tragic consequences. "Man Hunt," one of Zanuck's pre-Pearl Harbor war pictures, caused him to be listed as a warmonger by a Senate committee dominated by isolationists.

When Zanuck first assumed charge of production for Twentieth Century-Fox in 1935 the studio was decidedly short of "starpower." Probably because he loves movies better than life itself, Zanuck has a knack for picking newcomers who develop into big stars. (He assures you he isn't infallible—he failed to see star possibilities in Charles Farrell when Farrell was supporting Rin-Tin-Tin in Zanuck's bowwow operas, and he failed to discover that Myrna Loy, slinking around Warner Brothers as an Oriental siren, was a brilliant and clever actress.) The first thing that Zanuck did when he moved

on the Twentieth Century-Fox lot was to discover a bunch of youngsters whom he could build into top favorites. Tyrone Power had been kicked around plenty in Hollywood, and had gone to Chicago where he was operating a telescope at the World's Fair, when Zanuck took him over and in "Lloyds Of London" and "Love Is News" made him into the biggest star on the lot. John Payne had played minor parts at many of the studios, but didn't become a star until Zanuck saw him. Betty Grable, after a session in Paramount and RKO college pictures, was considered "through" in Hollywood before she even got started, and was on tour with a band when Zanuck saw a cheesecake picture of her in a San Francisco newspaper. Gene Tierney, voted by the Harvard boys several years ago as the worst actress in Hollywood, made liars out of them by becoming, after "Heaven Can Wait" and "Laura," one of the hottest stars in Hollywood.

When in 1942 Zanuck's box office stars, Tyrone Power, John Payne, Victor Mature, Henry Fonda, Cesar Romero enlisted, things looked pretty bad at Twentieth Century-Fox. And, of course, it would happen that Betty Grable, Alice Faye and Gene Tierney would choose that time to have babies. When Zanuck came back from the wars he found that he'd have to build up a new star list practically from scratch. Though this might depress many a producer it was all in the day's work for Zanuck. With his uncanny ability to pick them, in less than a year and a half he discovered and developed such young stars as June Haver, Jeanne Crain, Dick Haymes, Vivian Blaine and Lon McCallister (now in service). "Lon McCallister is as big a picture personality as there is in the business," Zanuck told us. "He has that sympathetic quality both men and women go for." William Eythe and Dana Andrews got off to a slow start, but today they are rated as two of the most popular male stars in the industry. "Laura" tripled Dana's fan mail, and Zanuck predicts that "A Royal Scandal" will do the same to Bill's.

Zanuck's career has been a shining example of the great advantage of setting a goal for yourself and going after it from the start. Maybe you don't have so much fun that way, but you get to be "the man in the front office" much sooner. Zanuck was born in Wahoo, Nebraska, September 5, 1902. By the time he was six, his imagination had become so thoroughly fired by dreams of adventure and success that he began planning his career in motion pictures then and there. "At eight," writes his biographer, Alva Johnston, "he went to Los Angeles with his mother, who had been sent there for her health. The boy was placed in the Page Military Academy. He began to play hookey as soon as he discovered that a dollar a day could be earned by acting as an extra at the old Essanay lot in Glendale. One day, when he was a little Indian 'girl' supporting Bessie Barriscale, who was a big Indian girl, Bessie complained that her wig did not fit. Zanuck's wig was snatched from his head and placed on Bessie's. He was sent by street-car to a costuming house to get a new wig. His mother happened to be on the

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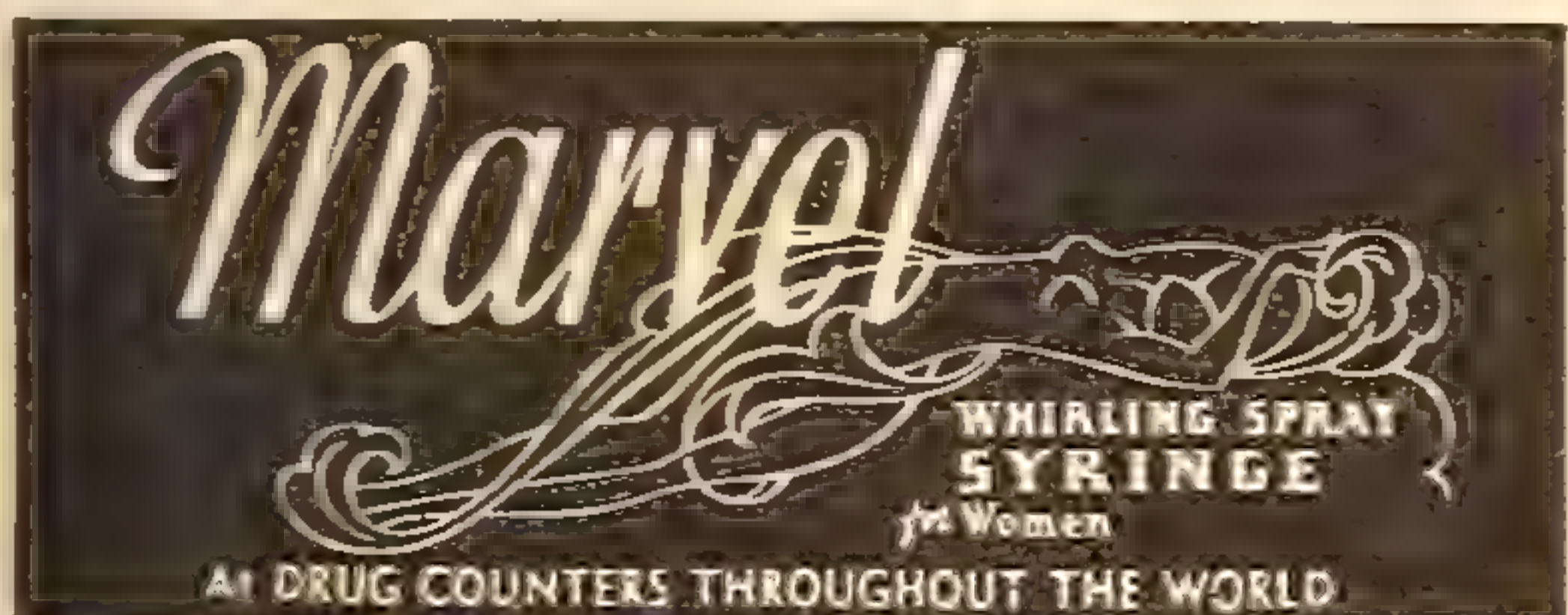


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streetcar, and that ended the first phase of his movie career.

When trouble loomed over the border in Mexico, young Zanuck sneaked away to enlist. Although under age, he persuaded the recruiting officer that he was 18. Wahoo wasn't big enough to hold him after that, and when World War I came along he enlisted right after America's entrance in it. He served overseas as a member of the 37th Division. His first practical experience in writing came when the representative of his division on the A.E.F. newspaper, "The Stars and Stripes," got in the way of a bullet and was sent home. Zanuck, who had always wanted to write, got the job.

In 1921 Zanuck returned to his great love, Hollywood. He sold a few stories, and was as cocky as all get-out, when suddenly he became a victim of the great freeze-out of local authors. 1923 was the year of the Big Name Monopoly in Hollywood. Poor Zanuck, who had not even written a book on Russia, was reduced to catching white-hot rivets in an iron bucket in a shipyard near Los Angeles. After months as a riveter's helper, he established the Darryl Poster and Window Display Service, which failed because he knew nothing about drawing posters or dressing windows. He became a publicity man for a laundry and a press agent for a hair tonic. Now and then a magnificent cinematic idea would strike him, and he would rush to the studios with it, but would be received with sneers. He was an untouchable, a worm, one who had not written a book. "What shall I do?" Zanuck asked Raymond Griffith, the silk-hat comedian. Griffith, who was shaving at the time, stopped long enough to say, "Write a book."

So Zanuck wrote a book, well, a kind of a book, and he called it "Habit," and he has been trying to buy up copies of it ever since. But it proved to be the "open sesame" to the studios. For a year he turned out a new scenario almost every week. Warner Brothers heard of his facility in grinding out plots and hired him at \$150 a week to write for their biggest box office star of the time—Rin-Tin-Tin. After three years Zanuck walked into Jack Warner's office and announced a plan he had been turning over in his mind. He wanted to do more than write dog operas—he wanted a production unit of his own and a share in its profits. And, by golly, he got it. He's been getting everything he asked for ever since.

In the old days Zanuck was quite a one for going on big game hunts into darkest Africa, playing polo, and hobnobbing with the titled upper crust of the Continent. But the war put an end to that. Today he is the most serious of the producers in Hollywood, and vitally interested in plans for the post-war world. But he still manages to have a good laugh occasionally, particularly at himself. Recently when he won an award for his "Wilson" he appeared in a sketch on the Bob Hope program. The sketch was supposed to depict the great Zanuck, surrounded by his yes-men, in the throes of a story conference. He pauses long enough in his running dialogue for his yes-men to chorus a "yes." They all do, except one. "No," he says. Zanuck blithely shoots him and comments, "Silly boy."



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Memo To A Starlet

Continued from page 43

hadn't, in fact, really expected anything of the sort to happen to me—ever. I mean, I didn't try to get in pictures. It just simply never occurred to me that I could. And I had no idea how to go about it. I didn't even think of the modeling jobs I did as possible bids for work in films. I didn't go in for dramatics at St. Mary's, or at Inglewood High, where I took my last semester in school. No one in my family had ever been on the stage, or thought of such a thing. Dad is co-ordinator of education at Inglewood High and, at home, when we spoke of the theater at all, it was as if we spoke of the Never-Never Land. I dreamed of being an actress and planned to be an artist.

"So, when Mr. Welles didn't give me the part, it was nothing realer than the kind of disappointment you might feel if someone suddenly told you there are fairies and then you find out there aren't.

"Then—then, one night, at a play in Max Reinhardt's Hollywood Workshop, 20th Century-Fox's talent scout, Mr. Ivan Kahn, saw me in the audience and asked me to come to the studio the next day and make a test. Later in the evening, a talent scout from Warner Brothers and another from Paramount asked me the same thing!

"I thought, I've gone to sleep in the theater! I thought, I'm dreaming, I must be! I thought, I know that talent scouts spot girls they see on the stage because I've read about it in the fan magazines and anyway, that's what they're here for. But not a girl in the audience.

"Well, I went home and woke mother and dad and told them what had happened and they were sort of, well, soothing. But the next morning, the phone rang and, sure enough, it was 20th Century-Fox. They asked me to come right out and make a test. Later, the other studios called me, too. But by that time, I was on my way. So then I made a test and they signed me.

"Then Mr. Zanuck came home from the war. A few days later, he made an inventory of all the girls who had been signed while he was away. When my turn came, he talked to me for quite a while. Then he said (I remember every syllable), 'I like you very much, Jeanne. You have a nice quality. I want you to make a test for 'Home In Indiana.'

"Well, I thought, I guess Mr. Zanuck, being away and all, hasn't been told that another girl is set for that part. I just thought it was nice of Mr. Zanuck to be so pleasant to me, and tried not to hope. But June Haver and I made a test and, when it was run, previous plans were altered and we got the parts.

"Then," you said, and your words tumbled out like spilled beads, "then everything I had ever dreamed about, when I'd dreamed about being in the movies, came true. My first picture, in *Technicolor*! My first picture—and I was the lead! And in a part that appealed to me so very much, too. Be-

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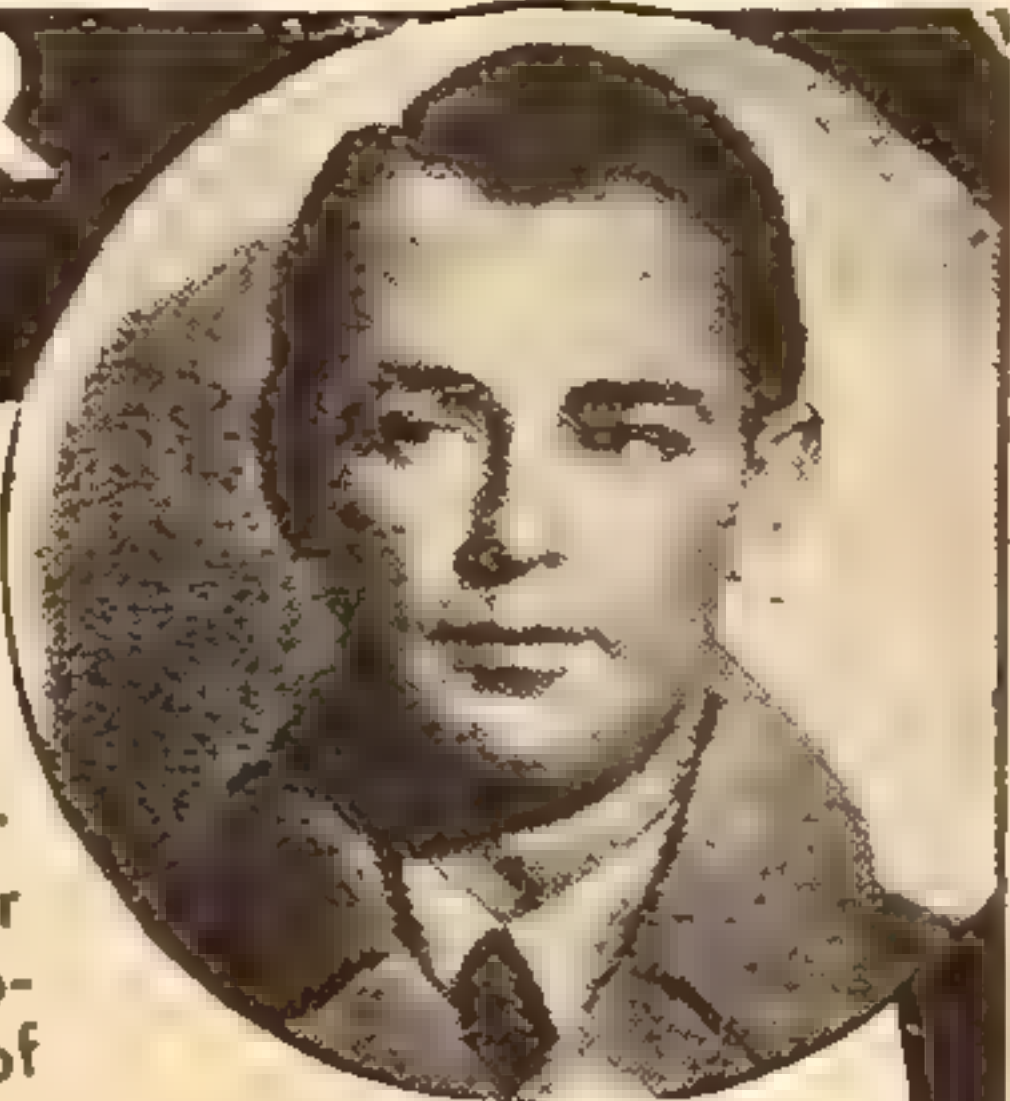
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cause I wore blue-jeans and my hair in pig-tails and was comfy and *didn't* have to act or *look* different than I am. And a location trip, to Ohio, to Kentucky, for me, who had never been out of California before! And then, Lon McCallister, who had been in 'Stage Door Canteen' and was absolutely a screen crush of mine, playing opposite me—so that was another part of the dream-come-more-than-true—oh," you paused for breath, and sighed, "everything happens to me!

"Well, then we came back to Hollywood and finished the picture and before we finished, I was given a part in 'In The Meantime, Darling,' so I was in two pictures at one time, just fancy that! After *that*, for my third picture, I was cast in 'Winged Victory'—and that was a super thing all around.

"And now 'State Fair,' one of the very biggest pictures on the lot—and Walter Lang is directing—so now I've had Henry Hathaway, Otto Preminger, George Cukor and Walter Lang for my directors and for a girl like me, green and beginning, to have wonderful directors is, in the studio, the same thing as having wonderful parents at home, who bring you up wisely and well.

"And all the while, hand in hand with plum parts in the plum pictures, have gone all manner of other excitements in my private life, too—like Mr. and Mrs. Zanuck inviting me to their house for dinner the night 'Home In Indiana' was previewed in Hollywood . . . and I met Elsa Maxwell there, and Mr. and Mrs. Sam Goldwyn, and Cary Grant and Barbara Hutton and other fabulous characters, like George Sanders and Errol Flynn. Some of the people, like George and Errol, didn't know who I was, but they were so nice to me, friendly, not letting on they *didn't* know.

"And at another party, a few days later, Gary Cooper was one of the guests and he came up to me and held out his hand and said, with that nice, shy smile of his, 'My name's Cooper'—I couldn't believe my ears. Then he said, 'We saw the picture, my wife and little girl and I, and certainly did like it.'

"Of course, dreamy as things are for me, and they are—I've just heard, by the way, that 'Cameo Kirby' may be my next picture, again with Dana Andrews—there are still a few things I haven't done and want to do; a few things I want to have, and don't have.

"Mother and dad and my sister and I are still living in our little home in Inglewood, and we love it. But someday I would like one just slightly larger with, perhaps, a quite small, but heart-shaped, swimming pool. I've never been to Adrian's for a dress and won't feel really movie-starrish," you laughed, "until I have been dressed by Adrian! I haven't any jewelry, except little pieces I've had since I was a child. I haven't a fur coat and want one but won't buy one until I can have the best. And since 35 per cent of my income is impounded by the State of California under the Coogan act, and 10 per cent goes to my agent and about 23 per cent to the Government and welcome to it, still I can't hope for even 'next-best' for quite a time."



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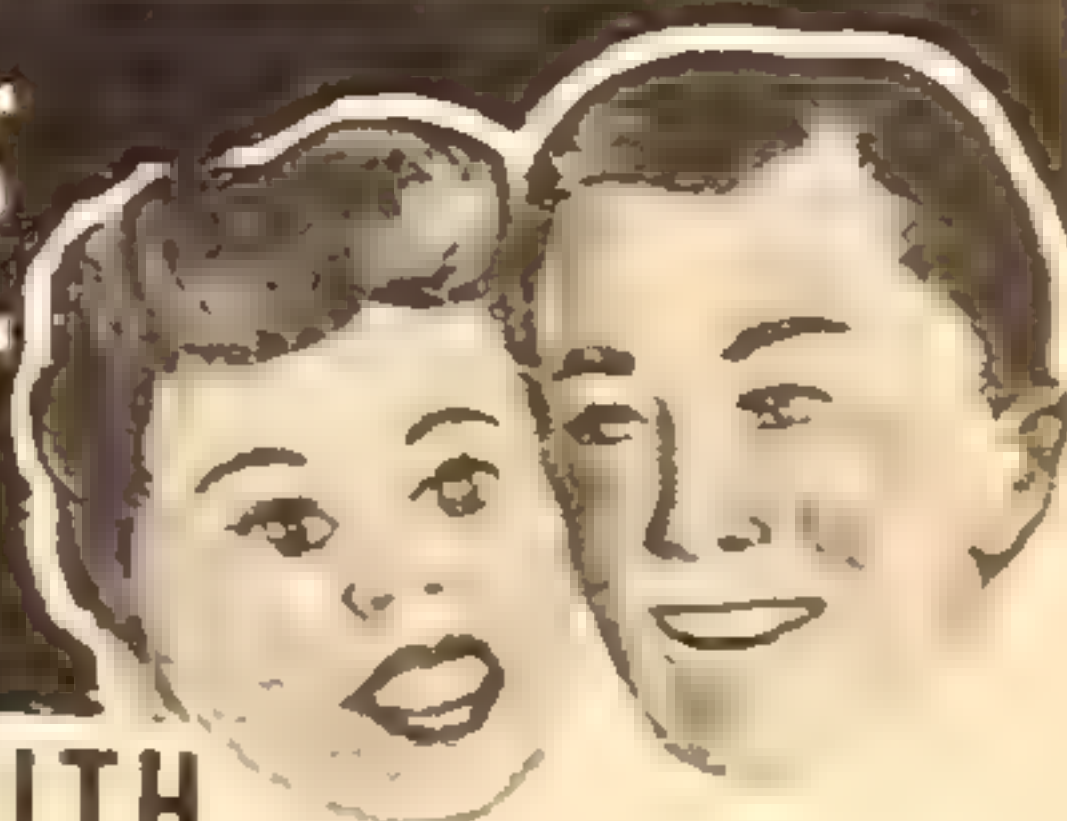
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VAN JOHNSON
MGM Star

Girl Hunt!
Continued from page 26

public mind a myth that she has a shining surface that nothing ever mars, that she is the original Pollyanna, the golden-haloed kid herself, living a calm, placid existence disturbed by no upsets or turmoil. Outward appearances to the contrary, such is not the case.

"I really don't know what I'm like," admits Marsha. "I'm full of contrasts; it's very strange. I like crowds and solitude, furs and bluejeans, neatness and confusion. I'll stay up late, then hoard sleep. I adore jive, and I also adore symphonies. I love the hottest of ride-outs and at the same time I am devoted to certain of the classics. Never the twain are supposed to meet. I like to travel and to stay put. I love certain staid and hidebound friends; I understand them. I adore other completely hoyden friends, some of whom would appall my other intimates. Sometimes I say to myself, 'What is this with me?' I love all things. I collect them.

"You see, my approach to a dramatic career has been, 'Let's act, let's turn in performances, let's forget who we are and be someone else. *Let's have less of me.*' That's why, when I ask myself, 'Who am I?' I realize there is no me at all! I am a composite of every person I have ever met or seen, every book I have ever read. I am a mirror of circumstance and people. I have assimilated little bits of people's characteristics and ways. The best dramatic school I know of was growing up in New York and going back and forth to school on the subway. There, you can watch people, and they are so wonderfully unselfconscious. The business man and the tired shopper are completely unaware that they are being watched. You can judge what people do for a living by their hands, the way they dress, the way they walk and talk.

"There is something about my makeup that is like a sponge. I absorb all these things. I am all things and nothing! I think it ties in with my approach to my work. You see, I am not a *personality* on the screen. I bring no sameness from one rôle to another. There is never any Marsha Hunt in a picture. I have only my face and my voice. I bring no mannerisms nor habitual facial expressions. I am not a personality."

Not long ago a well-meaning friend told Marsha: "You should start selling yourself. You have too pure an approach; you lose yourself in whatever you are playing with the result that people see you in a half a dozen pictures and do not recognize you nor realize they have seen you before. You have to commercialize yourself to build to stardom."

But that is just what Marsha will not do. She has never cared about being a star. She has only cared about being an actress. She explains, "There are two entirely different schools of thought about acting, and you have to elect which road you are going to follow. I have pointed everything toward becoming an actress and not a personality. I recognized and faced that fact long ago.

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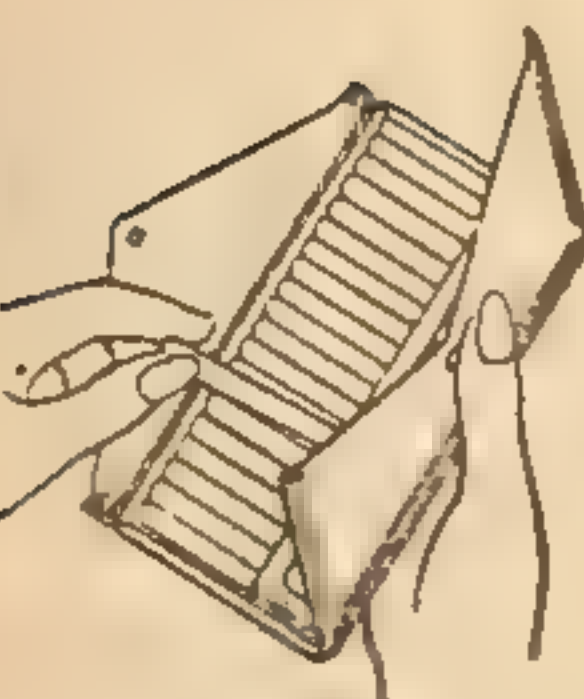
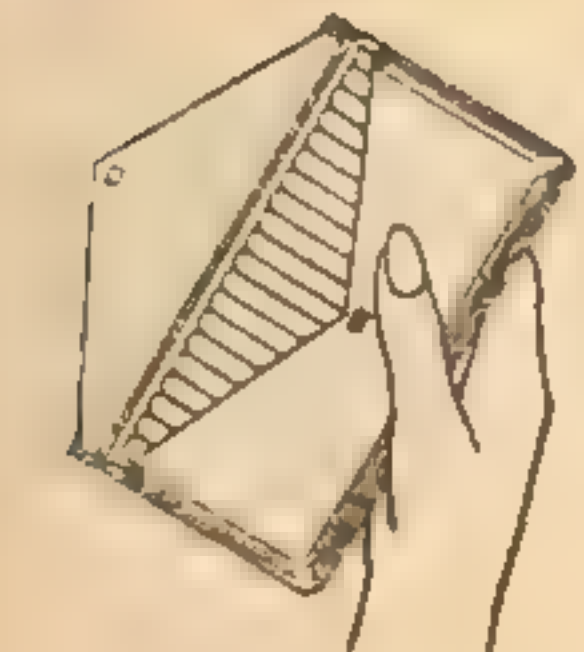
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Even in the beginning, it wasn't that I wanted to be a movie STAR, when I was a child, I wanted to be an *actress*. There is a difference.

"In saying this I do not mean to give less credit to *personality* stars, for they have developed unique qualities in themselves to a fine point, often turning into a distinct asset what might have been a drawback in voice or feature. All the world, myself included, goes to see Gable, Crosby, Grable for themselves; for *personality* characteristics can endear a player to an audience, and to heck with what rôles they play! Margaret Sullavan, Katharine Hepburn, Jean Arthur—all fine actresses—still have distinctly unusual voices, a quality that keeps fans faithful.

"All that is what I mean by being a *personality*. To carry traits and mannerisms and hair styles and so on from picture to picture. But, rightly or wrongly, this has not been my approach. In 'Joe And Ethel Turp Call On The President,' I played opposite Walter Brennan in an old lady part. I was thrilled for the opportunity, because I like to think it was a great compliment, since my face does not lend itself to aging. I like to think the rôle was offered me because the studio felt I could act. In playing the old lady I really kept a stiff upper lip, and I mean exactly that! I had noticed that most elderly people have false teeth, and they keep their upper lips stiff to hold dentures in and because they are self-conscious about showing them. Old people always raise their eyebrows from the center instead of from the outside. I also squinted, because eyes grow smaller with age. I kept my eyelids droopy, to give them a tired expression. These were all things I picked up watching the man on the street, you might say. I lost Marsha somewhere along the way. For the picture, I *was* that old lady.

"Of course, adapting myself to these rôles is bound to influence the private life of Marsha Hunt! It often seems as if I have no identity. I am all people and I am nobody. I don't know what I am, truly, deep inside. I only know that I am stuck with this strange curse, or advantage, of reflecting and retaining the characters of others. And it goes into all my relationships with people.

"For instance, I am known as the recipient of all people's troubles. It's like hanging out a sign, 'Deposit here.' There must be something chemical that draws certain people to others for help. On a picture, often, one by one every member of the cast will tell me their sorrows. I have found myself trying to find a maid for one, solving the problem of the care of a sick mother for another. I have listened to career, health, relative and marital troubles. But here is the disconcerting truth: All the time that I am feeling sympathy for them and genuinely wanting to help, I am tucking away in the back of my mind their reactions to trouble. This other self of mine is very objective and cold-blooded, watching their expressions and seeing how each individual acts, putting this knowledge in the back of my mind for future use in acting.

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their troubles, because it is impossible for me to be otherwise than nice to people—even if I do not want to be. It is one of my worst curses, and perhaps that is how the sweetness-and-light legend about me originated. One of my best friends warned me to quit dissipating my energies in being so pleasant. She said people seeing me greet friends with smiles and an occasional hug might think it was an act. But it doesn't matter how she feels or how I might agree with her, the fact remains that it is a physical impossibility for me not to be cordial to people. And if another, more cold-blooded Marsha, tucks all these incidents away for future reference, well I can't do anything with *that* Marsha, either! Maybe the fact that I am such a filing case of moods and selves, such a composite, is the reason I couldn't have chosen anything *but* acting as a career. No one in private life can be a chameleon. But I am just that, going from one type of rôle to another. It may be a darned good thing for Marsha Hunt, the individual!

"This way, you see I am permitted the outlet of this panorama, this cacophony, of personalities and emotions when I am working. It frees me to be completely normal as a person. This even disposition, this 'no hysterics'—maybe that is how the legend of a 'surface that nothing mars' got started about me. I give no outward manifestations because all of this mixed up emotion is focused into my job.

"My future? Let's put it this way. I think I've arrived wherever I am now through a virtuosity of playing a great variety of rôles and doing the best job I know how. I have become known as 'that girl who plays so many kinds of parts.' This has made me talked about, perhaps, as a versatile actress, but it hasn't established an impetus to build me. I've been sent around as a trouble shooter. Whenever they hit a snag in casting, they cast Marsha!

"Let's figure that it is my fault. It has done me good to play all these parts. But now it has boomeranged and it is holding me back professionally. I have done so many things, but I have not specialized. I have avoided specializing because I had to sample everything. I couldn't get enough tastes in my mouth. I was hungry. Metro has been wonderful in giving me a variety of rôles, and for that I'm most grateful. I want to show my gratitude by turning in some good comedy jobs. For how can the studio build me when there is no consistent me to build? By concentrating on light comedies—like Norma Shearer used to, like Rosalind Russell and Jean Arthur do today—they will have a more definite personality to build on."

Personally, I like to think that Metro is being smart. They are putting Marsha Hunt through the paces of a final training. They have done an excellent job and typical of a great studio. But there's something they are not yet aware of—they have dynamite on their hands. *For Marsha is ready.* She is through marking time. She is a seasoned actress, a very fine one, and the moment has arrived for her to cash in, not only for Marsha, but for Metro-Goldwyn-Mayer.

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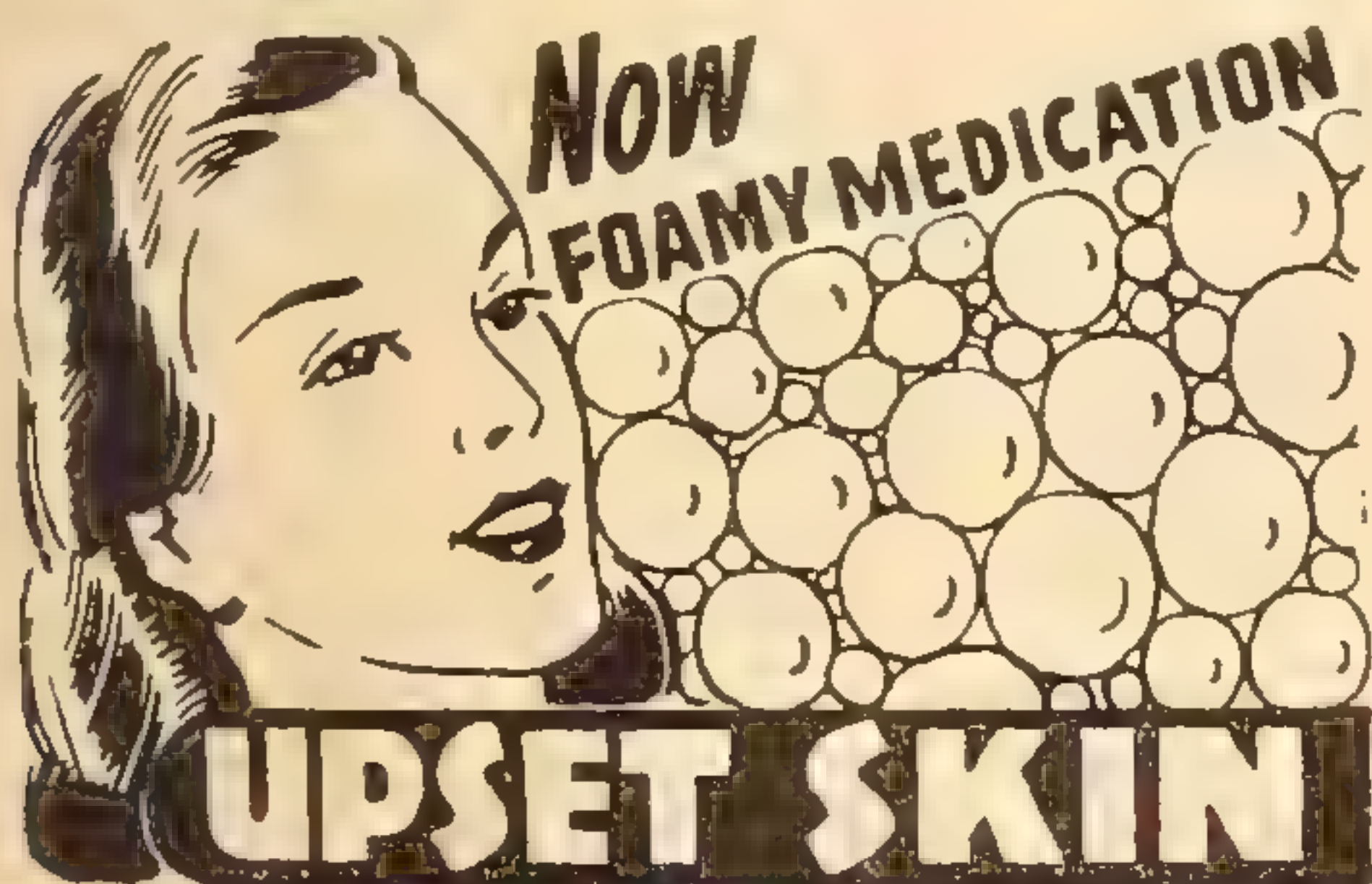
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The Lady Is a Scamp!

Continued from page 41

"Cooking spoils the flavor of food," according to her. "I eat everything raw except fish or steak, which I broil. Fruits, vegetables, ground meat, eggs and cheese I eat, but not more than one of them at a meal. When I have meat, I do not have vegetables. When I eat vegetables, I eat no fruit. That is only reasonable no?" However, if you invite her to your home for dinner, you need have no qualms. She will eat everything.

The four modest rooms of her apartment in Hollywood mirror her flamboyant tastes. Deep greens and scarlet predominate, while cream walls flaunt her crude oil paintings. What will attract your attention most is the shining orderliness of the place. How in the name of the Servant Problem can any woman, much less a glamorous movie star, manage this? The answer is in Signe's passion for scrubbing. At the sight of any scrubbable surface her dainty hands reach automatically for brush and pail. Not even her own delicate features are exempt. Every morning she scrubs her face with a brush.

But you know she plans to remain in this country, for she has already taken out her first citizenship papers.

The name Signe Hasso on a theater marquee is no indication of what you may expect on the inside. If you have seen her recent pictures you probably think she is a half-dozen different people. In the Technicolor "Heaven Can Wait" she was the haughty red-headed governess with the French accent and viewpoint who made most men in the audience wish she had happened to him in his youth. "The Story Of Dr. Wassell" brought us a blonde Dutch angel of mercy with a gentle smile and healing hand. Almost impossible to reconcile these two totally dissimilar characters with yet a third, the dark-haired slavey who loved Spencer Tracy so fiercely in "The Seventh Cross." And now still another rôle — opposite George Raft in RKO's "Johnny Angel."

The movie star she most resembles is, of all people, tiny Margaret O'Brien. Like Margaret, she has fair skin, small bones, and brown, rather straight hair. They both wear pigtails, but Signe's are neatly coiled around her head, coronet wise. "I was very like Margaret when I was little," beams the lady, enchanted at having the resemblance noted. "Only I was not so good as that wonderful child. I was more of a scamp."

That is easy to believe. When, at the age of twelve, the Swedish authorities pronounced her too young to work Signe defied them and went right on with her histrionics at the Royal Dramatic Theater. By the time they could pass a child labor law to curb her, she had perversely come of age.

"My favorite childhood rôles were those which required eating. I remember a dinner scene in which we were served the most delicious potato balls. Every night I held up the play, refusing to speak my lines until the last potato ball on my plate was gone," she confides with

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a wicked grin. She prefers not to talk
about the incident of the horse and ear-
riage which bolted through the scenery
after Signe pulled the poor beast's tail.
Scamp she was, scamp she is. After
turning down numerous Hollywood of-
fers, she suddenly signed with RKO.
Signe had just divorced Harry Hasso,
wealthy Swedish engineer whom she had
married at the age of seventeen.

If her ten-year-old son is home from
boarding school, he will insist on display-
ing his mother's birthday gift—a heavy
silver identification bracelet engraved
*Henry Hasso—Royal Consulate of Swe-
den*. "A street address would be useless
in our roaming existence," explains his
mother. "The Swedish address is prac-
tical anywhere in the world."

Sob Story in Reverse

Continued from page 33

ing the sort of a guy he is, generous and
fun-loving and easy-going, he didn't al-
ways stop to think that tomorrow was a
working day when he was out on a party
or that all those new pals of his weren't
the staunch friends he thought them.
But most important of all, there just
didn't happen to be an ounce of exces-
sive temperament in his makeup. A
fluent and colorful talker, there was only
one word in the English language he
hadn't learned to pronounce, and that
word was no.

So he accepted all those mediocre, run-
of-the-mill parts, the downright bad
ones, and after a while Hollywood
stopped talking about what a grand guy
Jimmy Dunn was: They just didn't talk
about him at all until *Johnny* came
along. What a time the sob sisters had
over him then; what a heyday that story
supplied the typewriter colony! It was
a natural: Jimmy Dunn, the has-been
and down-and-out, getting the rave
reviews of the year; Jimmy Dunn, the
forgotten, leading the race for next year's
Academy Award. The only thing wrong
with it was that Jimmy wasn't playing
it that way at all. He was playing it
straight, with the laughs he could get
out of it, not the sobs.

"I don't know how that story about
me being broke ever got started," he
said. "All these years people have been
wondering where I've been. I was mak-
ing pictures, not important ones, I grant
you, and not for the big companies, but
I was working. And right here in Holly-
wood, too, except for those eighty-seven
weeks I played on Broadway, playing
one of the leads in 'Panama Hattie.' Be-
side that I had a small income. A long
time ago before I played in 'Bad Girl'
my mother put fifty per cent of every-
thing I made into securities and though
there's nothing spectacular about those
savings they do make a tidy enough lit-
tle package to keep the wolf from scratch-
ing at my door.

"You see my father was a stock
broker. That's like being a gambler in a
legitimate way. Pa either had a million
dollars or nothing and there were times
when things were pretty much touch and
go in the Dunn household. My mother

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used to think wistfully of something known as security; something she didn't have a bowing acquaintance with even when things were flush, for she never knew what the next day was going to bring. So when I decided I wanted to be an actor, another profession that can definitely be listed as on the precarious side, she sold me on the idea of a financial umbrella for that proverbial rainy day—and boy, has it staved off some rough weather!

"She's a wonderful woman, my mother. She's crippled by neuritis now, but she keeps her sense of humor. How she does it I wouldn't know, for when they coop me up for a few hours I'm a mean guy. Pa had a sense of humor, too. We lived in New Rochelle, and some of the old timers there are still talking of the practical joke he pulled one April's Fool Day. He had bought up hundreds of papers the year before, and when that red letter day for pranksters rolled around again he bribed the newsboy at the station to sell them to the commuters rushing for their train. There were some pretty dazed expressions when they looked at those year-old headlines and stories. They looked at the date then and saw it was April 1st all right. It wasn't until the train was pulling into Grand Central that one of them tumbled to the year and Pa had to make a quick getaway. With his reputation it was the sensible thing to do.

"We had a lot of fun in our family home in New Rochelle. Our nearest neighbor was Eddie Foy, and any excitement our house happened to miss found its way there. The Foy kids were my best friends and I was pretty impressed when they went on those vaudeville tours with their old man. I imagine living next door to the Foys gave me the idea of being an actor myself, but for a long time I didn't know the bug had got me.

"My first idea was to be a financial genius, just like Pa. I started out all right, too. I made ten thousand dollars in a few weeks selling lunch wagons and then lost it in ten minutes on the stock market. Someone told me about a motion picture studio in Long Island City that was hiring extras at ten dollars a day, and broke as I was that money looked big to me.

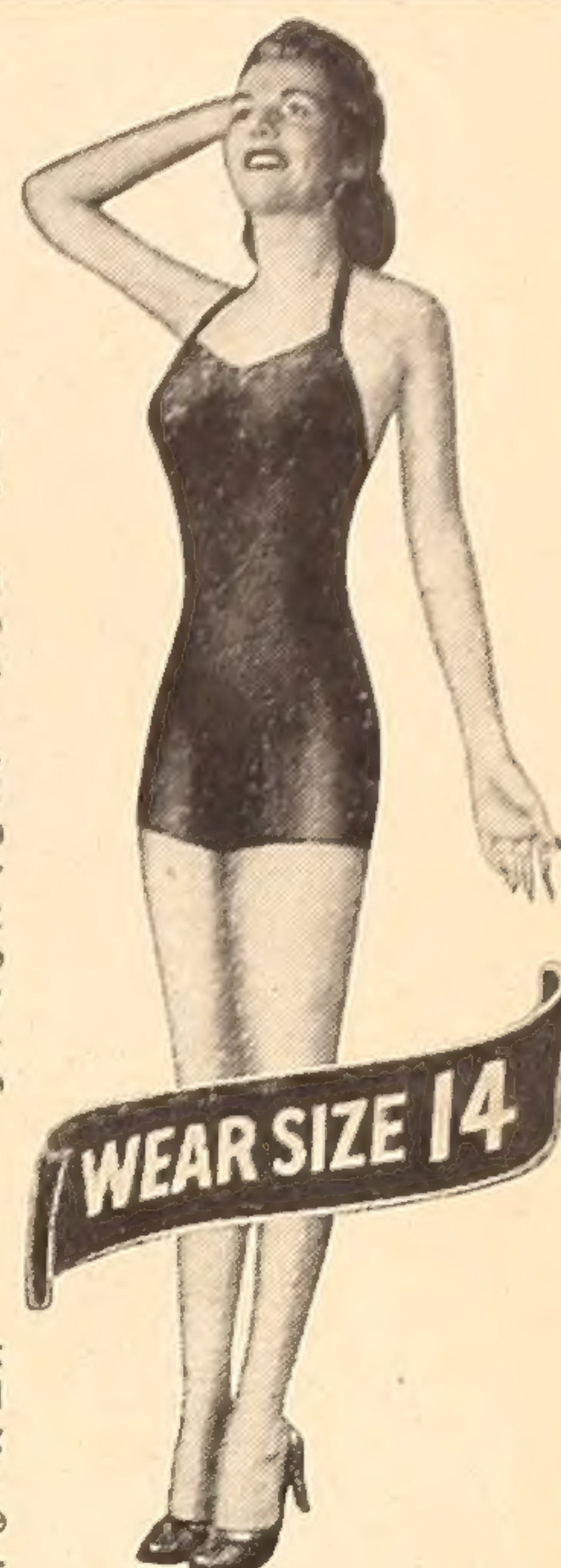
"Once having smelled the sawdust I couldn't get it out of my nostrils again. Show business was the place for me. I went into vaudeville as a song and dance man but never made the Palace, a disappointment only another vaudevillian would understand. But I did land in a couple of Broadway musicals and finally struck gold when I was engaged as the juvenile lead in 'Sweet Adeline,' starring Helen Morgan. That led to Hollywood and 'Bad Girl' and by way of a long detour to 'A Tree Grows In Brooklyn.' I'd read that book, as who hasn't, and all the time I was reading it I was wondering what lucky so and so would get the chance to play Johnny.

"It scares me now when I think how hit-and-miss life can be. Getting that part was all because of something that happened in the space of about fifteen minutes. Fate tied up a beautiful present for me but the threads knotting it together went a long way back, back to the

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early nineteen thirties and Pittsburgh and a certain vaudeville theater there where Gloria Grafton played on the same bill with me and we've been friends ever since. I go cold now when I realize what split-second timing it all was. Gloria had gone to the 20th Century-Fox casting office to see about a job for herself and happened to be there at the very moment when someone mentioned the trouble they were having finding the right actor to play *Johnny Nolan*.






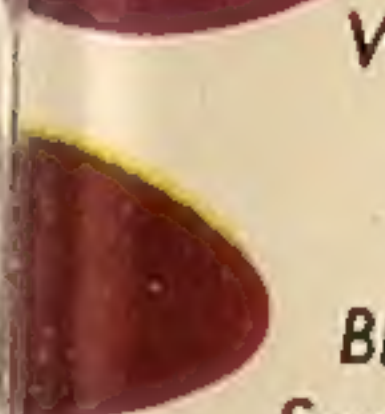
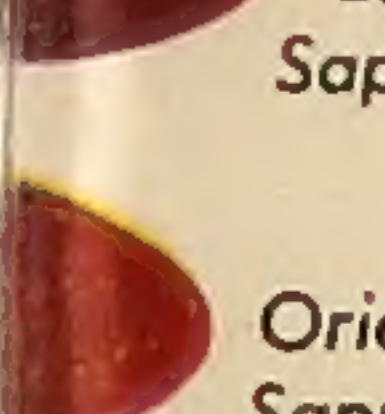
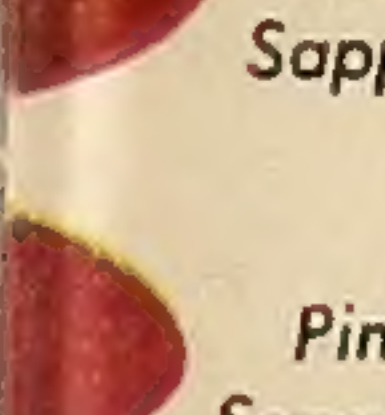
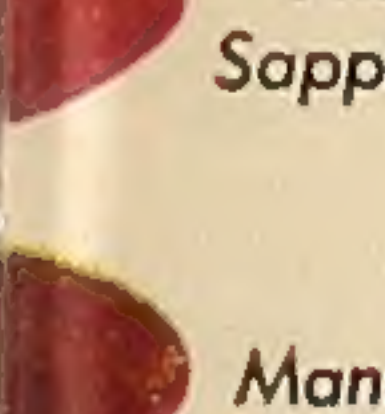
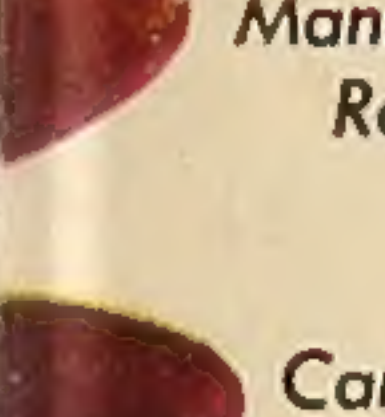












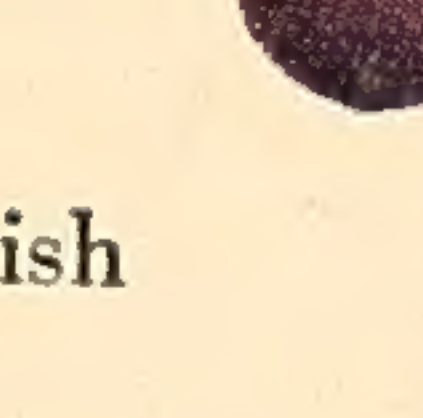
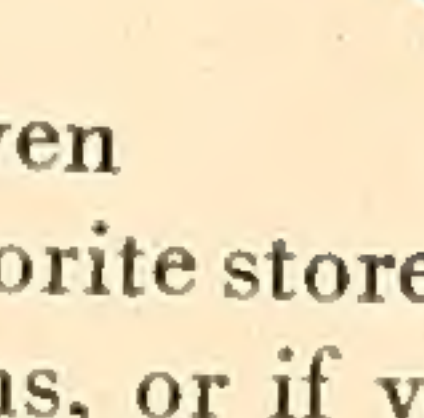
"Gloria spoke right up, 'Have you thought of Jimmy Dunn?' she asked. And then when they said I hadn't been doing anything for years she just brushed their objections aside. 'Just listen to the recording of a broadcast he made a few nights ago,' she told them, 'and you'll hear what he's been doing.' That's how close it was. If Gloria hadn't been there at just that moment or if being there she hadn't happened to be the sort of girl who goes to bat for her friends, well—" Jimmy Dunn drew a long breath and grinned.

"It's been a big kick, this comeback," he said then. "Much more of a kick than it was getting that first break in 'Bad Girl.' I was a kid then. Success was too sudden. I didn't know what to do with it. But now I'm more mature. I can take it apart now, know what it's all about. You know lots of people get a first chance but there are darn few who get a second one. I guess I'm just about the luckiest guy in the world."

He was looking, as he spoke, at the small, dark woman with the piquant smile who had just come into the room, the woman he had married just a few days ago. For Jimmy's luck is riding high, wide and handsome these days. It isn't only his career that's gone zooming but his personal life as well. Even love has given Jimmy a second chance now that life has pulled out all the stops and the good breaks are coming his way. For it isn't any recent romance that brought Jimmy and Edna Rush together. They met first on a blind date almost eighteen years ago when Edna was a musical comedy star although she was only in her teens. They had a wonderful time together even though it did happen to be one of Jimmy's "broke" periods. But it didn't last then. Maybe they were too young really to value their happiness, maybe Jimmy just couldn't see what he had to offer a girl who was already a big shot singer.

They like to talk about those days now, Edna and Jimmy. How Edna refused to kiss him goodnight that first time he brought her home and how disappointed Edna was the next time because he didn't even try. How he took her to the Automat on their second date and told her just how much money he had to spend and what she could order and how when she wanted him to take her home in a taxi he told her she was going on the subway and made her like it, too. But they never talk about the reasons for their parting. They don't talk about all the years in between either, the years when they didn't see each other. Maybe that's because Edna doesn't go for the sob stuff either; that she wants to play life for the laughs, too, just like Jimmy.



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